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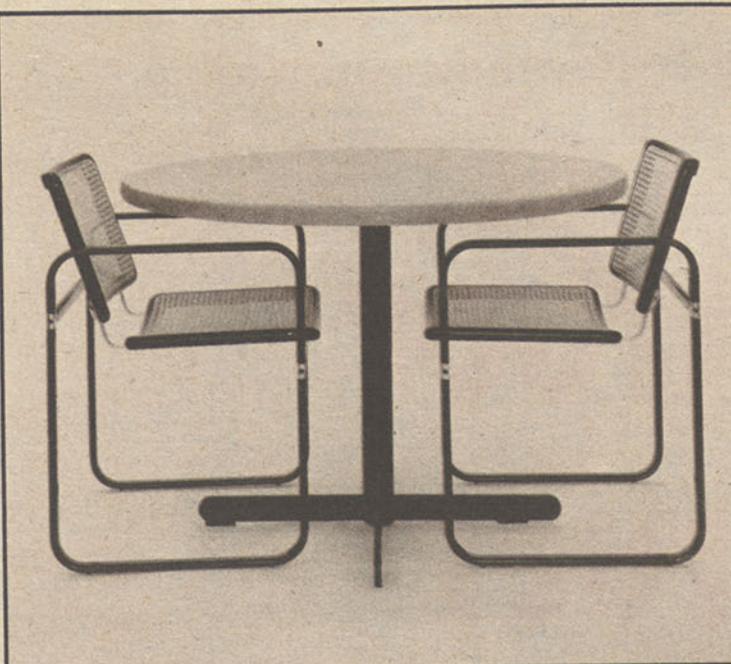
Ann Arbor Observer

June, 1980

Vol. IV No. 10



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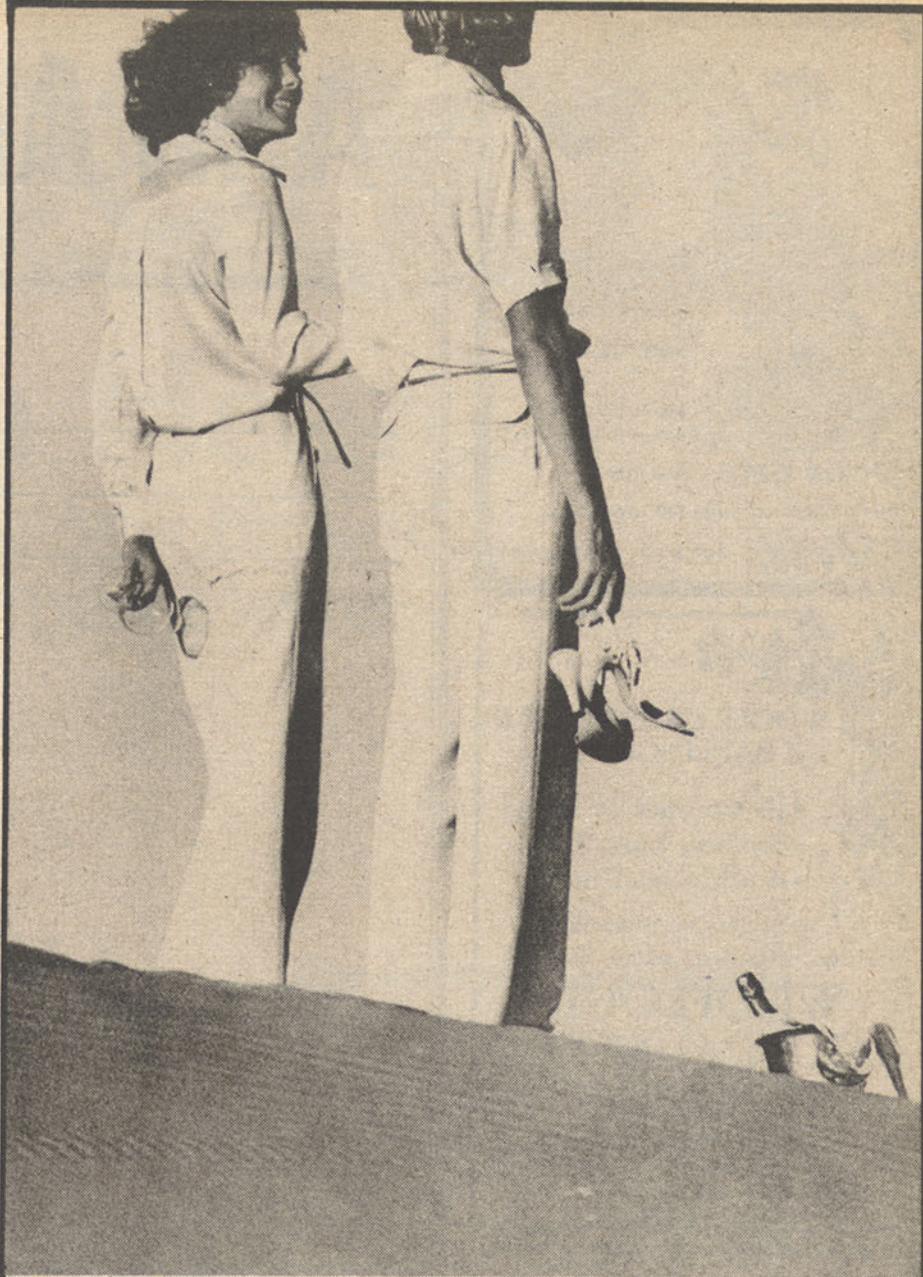
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Ann Arbor Observer

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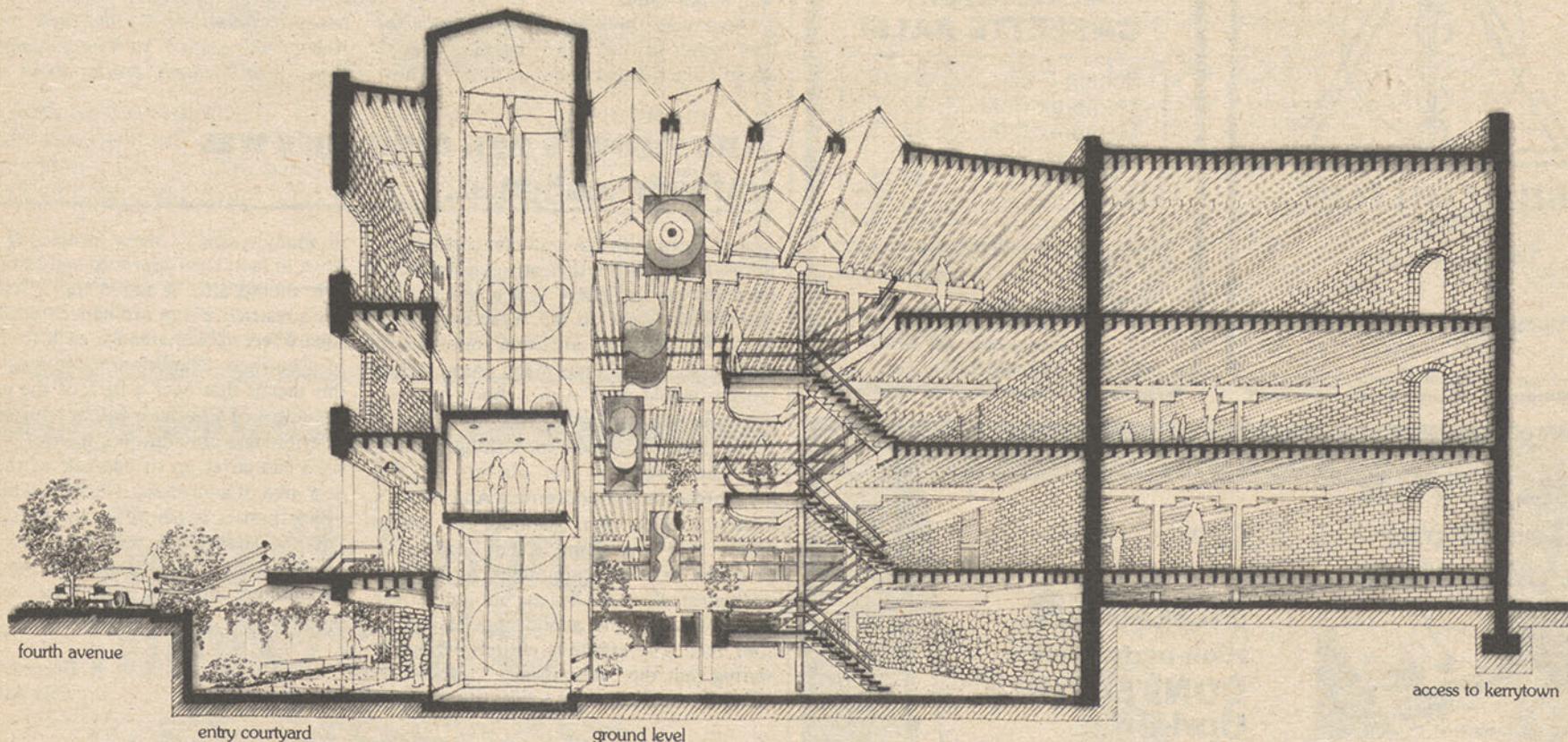
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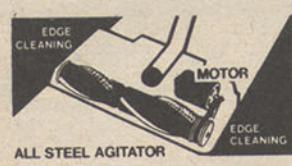
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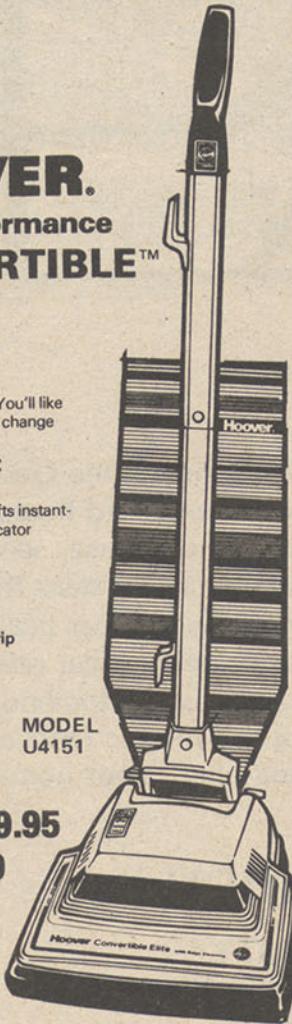
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LETTERS

An X-rated fan protests.

I relinquished my Ann Arbor Cablevision subscription in October upon moving to the Bay area. But if I were still an Ann Arbor Cable subscriber, I'd be hopping mad and ready to rip the thing out! Here comes some knee-jerk hypocritical Kiwanian who wants to "improve" Ann Arbor Cable and take away my X-rated movies, presumably to replace them with some sort of pre-packaged, programmed mediocrity for mass market mentalities such as his. Watching one X-rated film, making a snap judgement, and taking them away from the viewers is a slap in the face of Supreme Court decisions on obscenity and individual rights to choose. Hooks says, "The cable industry is not ready for X," when they've been shown successfully for 3½ years on Ann Arbor Cable.

Did anyone think to ask the viewers what they want to see? Just because Hooks doesn't like X-rated films and doesn't know

that he'd enjoy watching another one, does this mean that *nobody* can watch them anymore? That makes Hooks the Anita Bryant of Ann Arbor!

Now is the time Ann Arbor Cable subscribers should get angry and start writing letters protesting this infringement on their personal freedom, or organizing a cablevision boycott. Let Hooks know that his brand of mediocrity belongs in Podunk, not Ann Arbor. I've seen the brand of pre-packaged plastic pap that passes for cable programming out here, and believe me, Ann Arbor, you don't want it.

Thomas C. Detweiler

In fairness to Ben Hooks, we should point out that even the fans of erotic films we've talked to found the X-rated flicks on Ann Arbor Cablevision of such poor quality that there wasn't much erotic about them.

Ann Arbor's sign ordinance was unfairly maligned.

I can't agree with the aesthetic conclusions in Ms. Churchill's article on neon signs. It's hard for me to believe that anyone could describe the signs on the Washtenaw strip near Ypsilanti as anything other than garish. I doubt that many Ann Arbor citizens would want Ann Arbor's business areas to resemble that strip.

My principal reason for writing this letter, however, is to object to the misrepresentations concerning Ann Arbor's sign ordinance. For example, the article states that the Ann Arbor ordinance prohibits all overhanging signs. In fact, the ordinance allows such signs but limits their projection into the public right-of-way to four feet. The article is entirely wrong in stating that the "Renaissance" sign is the "first sign to hang over a sidewalk to go up

in many years." Many projecting signs have, in fact, been approved and installed.

It should also be noted that "Ann Arbor's restrictive sign ordinance" allows 2.2 square feet of sign area for each front foot of a business establishment. In most cases this means that over a fifth of the ground floor area of a business can be covered with exterior signs. In addition, interior window signs can cover up to one-half of the window area of a business. The neon which the article praises is permitted by the sign ordinance. However, if there really is a desire to make such signs flash and move, an amendment to the ordinance will be required.

R. Bruce Laidlaw
City Attorney

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Your April paper covered Chris Midgely and his computer lab; May's issue had an article about David Feldt and Shannon Berger—all Community High School alumni. Also featured this month was a beautiful

ad starring one of our current enrollees, Lisa Rauphaug.

We love your magazine. Keep covering fascinating people and we're sure you'll see more of us!

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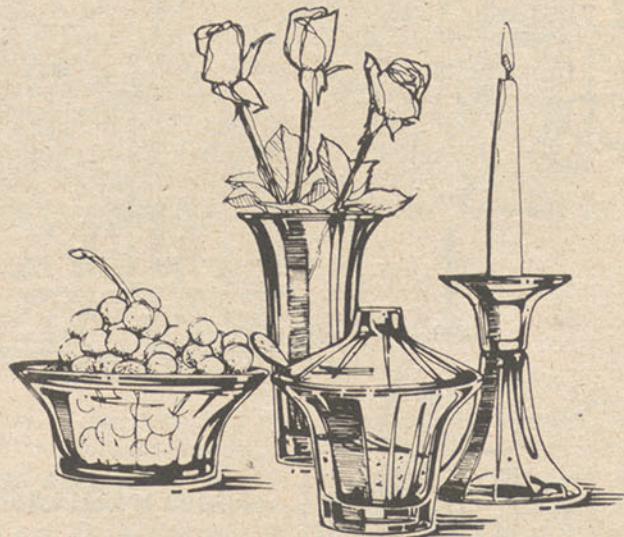
Design Concepts is not Bob Darvas's firm.

The May article on the renovation and expansion of the former Salvation Army building at Washington and Fifth into an office building did its part to perpetuate a widespread misconception that structural engineer Bob Darvas is connected with the architectural firm Design Concepts. Here's the real situation: Design Concepts is architect Steve Janick's firm. Janick used to work for Darvas, a highly-regarded, colorful

professor of structures at the U-M College of Architecture. Darvas has worked as a structural consultant to many architects, including Janick. He worked on the Salvation Army renovation but did not design it. Five years ago Janick established his own firm, Design Concepts, which has no formal tie with RDA (Robert Darvas Associates).

We at the Observer welcome letters. Send them to: Ann Arbor Observer, 206 S. Main, Ann Arbor 48104. We regret that we do not have space to print all letters received.

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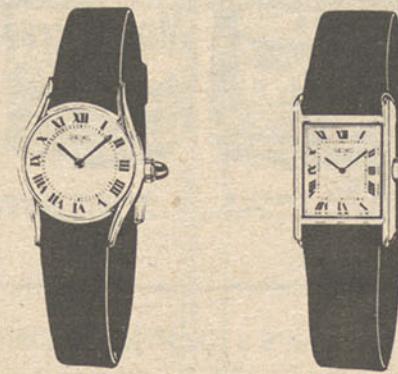
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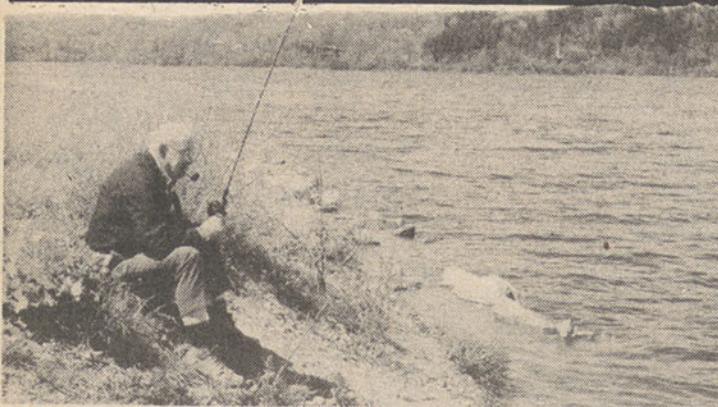
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AROUND TOWN



Fishing on the Huron

It has walleye, pike, catfish, and muskie in addition to the inevitable carp.

In 1972, the city of Ann Arbor and the fish division of the Michigan Department of Natural Resources got together to clean up the Huron. They removed all the existing fish, which were virtually all carp, by means of the suffocating agent rodenone. In their place the DNR, in yearly plantings in the Huron's Barton, Argo, Geddes and Superior ponds, has stocked 17,441 rainbow trout. That sounds like a lot but actually it's a tiny minority when accompanied by 1,510,000 walleye, 258,000 hybrid sunfish, 194,000 northern pike, 167,000 largemouth bass, 84,000 small-mouth bass, 61,000 tiger muskie, 58,000 channel catfish, and 30,000 pure-bred muskie. The number of walleye, however, is inflated by their being predominantly "fries" (babies), most of which die before maturing. Only about a tenth of them have survived.

If you have an urge to get out and fish, here are a few tips from sportsman Mike Kruzel, who's lived and fished on the river all his life. There are still plenty of carp in the river, no doubt about that. And despite the DNR plantings, most fish caught in the river are only panfish (bluegills and crappies between 4 and 7 inches). As for game fish, muskies are the hardest to catch simply because they're the rarest. Kruzel's favorite spot is above Delhi Metropark, where he's caught as many as seven walleye in one day. He says those who fish at Delhi, usually in waders, pull in a lot of small-mouth bass with an occasional pike. Most fishing is done below the dams, with the most catches reported at Barton Dam. He's heard of large-and small-mouth bass and muskie catches there. Gallup Park has been a steady place to haul in bass. "Pike used to be super there," he adds, but they have diminished with the removal of more swamp areas, which are their spawning grounds. In the old days, he says, Dixboro Dam used to hold a carp contest. But now "hardly anybody goes there."

As for bait, live bait is still the best all-around device because the fish can smell it and feel its living vibrations, Kruzel says. Live bait includes not only worms, min-

nows, frogs and crawfish, but leeches and dragonfly larvae. "You can catch 90% of the crappies on minnows," he points out. He recommends an eight-inch sucker to entice a muskie out of his deep waters. If you're going to use the fake stuff, try wax worms for bluegills and grass-skirted spinners for just about any game fish. Kruzel has found that "twister jigs" are great for walleye.

Two hours after sunrise and two before sundown have been traditionally good fishing times, since those are active feeding periods. Kruzel warns, however, that you're going to have to start much earlier—3:30 in the morning—to get a good shot at a walleye. Rainy days seem to be good for pike, he says, while you can corner a muskie on a sunny day since their dislike of the sun will drive them to more and more remote cool spots.

Some vital words about the law. Kruzel says you have a 50-50 chance of being observed by the state Conservation Officer if you're fishing at a popular place like Barton Dam. You can catch anything you want—but it's when you decide to keep something that you have to think about the law.

First of all, to keep a fish you need to have on you a general fishing license costing \$6.75. Kids under 17 don't need licenses; married couples who fish together need only one license between them. You can't keep any game fish under these sizes: 12" for bass, 15" for walleye, 20" for pike, 30" for muskie. You can keep as many as 25 panfish a day but no more than five game fish. You can only keep one muskie a day.

Now if you've been out all day, the bones in your seat hurt, your neck is bacon red, and, law or no law, you're going to keep your four-inch bass, keep in mind these recent fines that Kruzel heard about: for getting caught with two bass $\frac{1}{4}$ " undersize, a \$30 fine (and the state kept the fish!); for keeping an undersize walleye, \$300; and for just plain not having a license (which one Ann Arbor lawyer reportedly didn't), a \$100 fine.

Ann Arbor Observer

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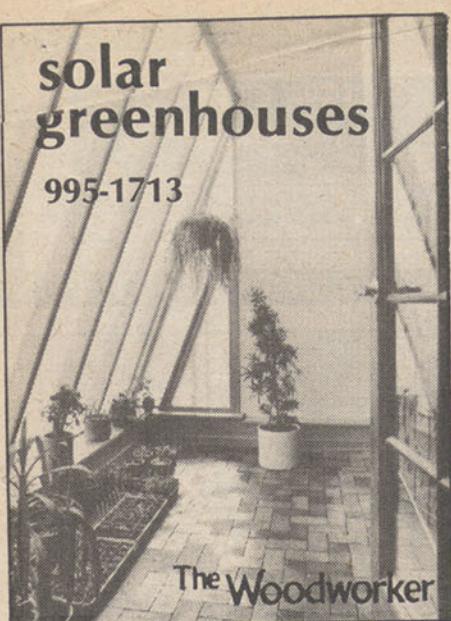
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AROUND TOWN/continued



PETER YATES

Former deejay Mary Ellyn Cain regrettably consigns to the trash the country albums she used to play. Behind her is the equipment that plays the tapes which replaced her.

Another local radio station goes automated

At WPAG Contemporary 103, taped California deejays do the talking; 'classy country' format is out.

The trend in local FM radio is away from live disc jockeys who select their own music, and it's making a lot of radio fans upset. First WIQB-FM replaced its progressive rock format with a system featuring automated rock programming. Now WPAG-FM has followed the automated path with a soft rock format. In both cases, the changes have made a lot of listeners angry.

In both instances, the changes occurred because management felt there was a greater listenership potential with music chosen by national experts and formatted to appeal to standard demographic markets defined for advertising purposes. But in the case of WPAG-FM, the recent change to automation was the effect of an FCC ruling several years ago that radio stations in towns over 25,000 which operate on both AM and FM frequencies have to stop the common practice of broadcasting simultaneously on both stations. The FCC rationale was that more variety would better serve the public. But here in Ann Arbor, the FCC ruling has had the perverse effect of eliminating popular programming of local origin and replacing it with automated soft rock which is put together by a California firm that mails its programming to customer stations across the country. (WIQB-FM, Radio 103, recently replaced its progressive rock format with another automated system featuring harder rock music. A predictable protest about homogenized music came from the station's former fans.)

WPAG-AM, Ann Arbor's oldest radio station, is licensed to broadcast from 6 a.m. to sunset. WPAG-FM (107 on the dial) used to pick up the AM programming in the daytime and fill its evening hours with community affairs (it continues to air city council) local sports, and, for the in-between times, country music. The country show's founder was the burly Tiny Hughes from Saline (now a country deejay at WROZ in Evansville, Indiana).

When Mary Ellyn Cain took over the country show in 1977, she made the mix more sophisticated, blending it with folk, bluegrass, rockabilly, and country blues to appeal to the same kind of people who listen to music at Mr. Flood's Party or The

Ark. Even some folks who had always thought country music was dumb liked what she played. You might hear Dolly Parton and Loretta Lynn, Jerry Jeff Walker and Willie Nelson, or lesser-known performers like Larry Jon Wilson and Billy Edd Wheeler, or a set of songs about one of the typical country music themes: home (either getting away from it or wanting to go back), or traveling, or trucks, or trains, or being lonely. . . . Cain liked to play records by Ann Arbor's many local musicians in the country/folk vein. Performers like Madcat Ruth and Steve Newhouse came up to the studio to play live. Her show gained a following, but it was hard to document (like most radio audiences). It grew last year, after the FM station split from the AM and adopted the country format in the daytime, too.

But last month Cain's Modern Sounds of Nashville went off the air, to be replaced by WPAG-FM Contemporary 107. Station manager Jim Baughn says that "demographically Contemporary 107's aimed at the 18 to 34-year-olds." And musically? "Well," he answered vaguely, "you have your middle-of-the-road and your heavy rock, and it's in between." Songs include current hits, oldies, and recent favorites that are gone from the charts. Selections span a hardness scale in rock music that might start at the soft end with a Barry Manilow ballad and go through Seals and Croft, Billy Joel, and Linda Ronstadt, ending with a song like Pink Floyd's "Another Brick in the Wall," which chants ominously, "We don't need no e-du-ca-tion." The songs are taped on four-hour tapes, prepared by Concept Productions of Sacramento, California. A typical day's listening consists of 180 songs, about a third of which are repeated every four hours, a third every eight, and a third only once a day.

Fans of the Modern Sounds of Nashville aren't charmed. "It's very boring, is what it is," says Joan Gellatly, who at 28 should fit comfortably within Contemporary 107's projected audience but doesn't. Her 12-year-old neighbor, however, loves the new format. "I think they've got the 12-year-old market sewed up," she says disgustedly.

A petition of over 200 signatures was

collected by pediatrician Bernard Speevack, who listened to the Modern Sounds of Nashville for months when he was lying flat on his back recuperating from severe burns. He credits it with helping him hang onto reality during his hospital stay.

"I'm just furious at WPAG," grumbles former advertiser Carol Wilfong, owner of The Peaceable Kingdom. She played WPAG-FM in her store and says customers frequently commented in surprise at how good it was. Wilfong believes WPAG never took the country format seriously as a potential moneymaker. "Cripes, they never did any survey and never once tried to sell me any advertising." She approached the station herself to take out an ad.

"Come on, WPAG, realize that you have had a big audience you are losing," wrote irate listener Lewis Walter. "With the glut of MOR (middle of the road) stations in the Detroit area, do you think you can compete? You must be aware of the trends in the music industry that suggest that country and bluegrass are THE happening sounds today?"

But WPAG station manager Jim Baughn says the country FM listeners were too close in age to the WPAG-AM audience. "We were competing with ourselves" in advertising sales, he maintains. And country music was already being supplied by two other Washtenaw county stations, WSDS and WNRS. They are daytime-only stations, however, and offer less sophisticated and varied music than the old WPAG-FM.

Baughn sees WPAG-FM's switch to automated soft rock as a chance to offer "quality control on our music and our disc jockeys." He explained the idea of automation: "If you're going to have a format, it has to be very controlled. You can't have four different people playing what they want. It takes a talented person to choose the music." He says small stations can't afford specialized music directors. But for a little more than they would pay local personnel to do shows, they can have professional programmers and announcers prepare an automated system with a consistent, recognizable sound.

WPAG-FM's automated system sounds like it's live. Deejays may comment, for instance, that it's hard to get moving on Monday morning. "WPAG has four voices, similar to a live radio station," Baughn points out proudly. "That's unique in the Washtenaw market for automated radio. We have integrated public service announcements. Mary Ellyn Cain supplies the people in California with our information, so the announcers sound like they're here."

Concept Productions furnishes four voices and four deejay personalities, complete with publicity mug shots, to their contemporary format subscribers: "The Rabbit" for morning drive time, "Justin Palmer" for midday, "Ron Stevens" in the afternoon, and "J. Mason" at night. So far "J. Mason" has been two different people. But all the announcers have those accentless, golden-perfect radio voices.

□

Automated radio at WPAG-FM doesn't just mean that a long tape plays for hours without interruption. A microprocessor computer picks up cues from the main music track and the main track of the deejay's introductions, cues which allow "custom tapes" made by Concept for the local station, with pre-recorded public service spots, or ads, or station identification, to switch on. And, of course, there are some tapes recorded in the WPAG studio that day—news, weather, late announcements and ads.

Thus you hear "Justin Palmer" saying, "If it happens in Ypsilanti, you'll hear about it on WPAG News," a news promo supplied by Mary Ellyn Cain, taking care to read her phonetic spelling of the difficult local name "Ypsilanti." Posters of Dolly Parton and bluegrass fiddler Vassar Clements look down on Cain as she keeps her eye on the automation equipment that has usurped her old job as programmer and announcer. Over the air comes "Justin Palmer," prerecorded in California, saying smoothly, "How 'bout a bit of brand-new Elton John?"

Ann Arbor's Library millage is an apple-pie issue

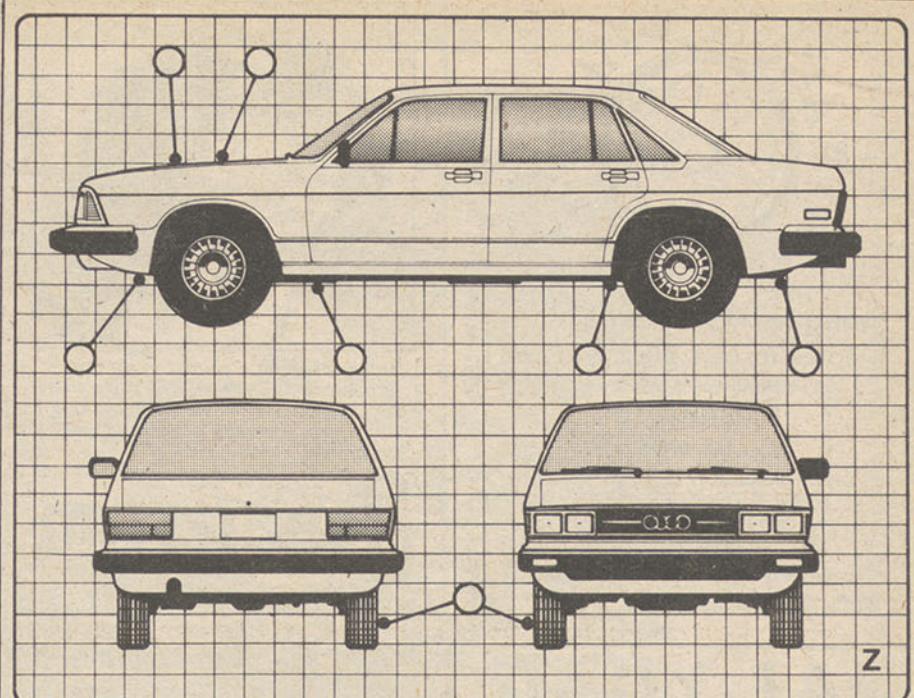
...unless Tisch fever attacks.

Voters in the school board election June 9 may be surprised to find a library millage renewal on the ballot, but in Ann Arbor and at least a dozen other medium-size Michigan cities, the public library is controlled and funded by the school district, not the municipal or county government. Such school district libraries are holdovers from the 19th century, according to Gene Wilson, head librarian of the Ann Arbor Public Library. Michigan is the only state he knows that still has them.

Though his library's governing set-up may be something of an anachronism, Wilson isn't unhappy with the set-up. The school board and the voters in school elections are generally people who care about books and reading, and the library has won widespread support at times when other issues have been divisive. The one-mil library millage passed by a 4 to 1 margin in 1975, and this year all six school board candidates support the renewal. The current one-mil operating millage means that \$25 a year is paid by the owner of a house assessed for \$25,000, which would sell for from \$50,000 to \$75,000.

Wilson hopes the public's strong library support will continue this year despite budget-cutting Tisch fever. "There may be a growing group that pull the 'no' lever when they see the word 'tax,'" he says. "But I'm still not worried, provided that people understand the issue. This is a renewal of an existing tax, not a tax increase. Our measured library expansion is on a pay-as-you-go basis, with no bonds. When we open our northeast branch next to Plymouth Mall, it will be paid for out of operating funds, as were the West branch and the Loving branch expansion."

Judging from the library's statistics, it's a very popular place indeed. Over 860,000 books were checked out in a one-year period from May, 1979, through April, 1980. That's about eight books per resident (one of the three or four highest per capita circulation rates in the state), or 3.9 books for each minute the library is open. The main branch Reference Desk alone answered 42,817 research questions on the phone and in person in 1979, and the main branch circulation was more than that of the huge main library of the city of Detroit.



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AROUND TOWN/continued

The June 9 school board election

Racial balance and millage renewal are the issues
for two conservatives and four moderates.

It's the season of ice cream socials, elementary music nights, and hand shaking at the Farmer's Market for school board candidates. On the surface the campaign seems quiet and low key, but racial, fiscal, and educational issues are stirring uneasily just beneath the ripples.

The six candidates continue to split four to two. Incumbents Wendy Barhydt and Joseph Vaughn along with hopefuls Robert Gunn and Lynn Johnson speak out for the one-mill operating renewal on the June 9 ballot. They say the board has demonstrated fiscal restraint by its voluntary decision to chop 2.8 mills from the local tax bill this year and can be counted on to pass up the one-mill renewal monies, too, if it can do so without cutting school programs. But they say probable state slashes in school funding make an additional one-mill cut in June premature.

Former board member Paul Weinhold and candidate Wendy Raeder oppose the one mill renewal. They call for more stringent budget cuts and criticize the system's \$2.7-million working balance. The quartet replies that the balance in fact equals a two-week payroll and is a recommended fiscal device to avoid costly borrowing each June and December just before tax collection day, while in between times raising tax-saving monies through investment.

All six candidates ask voters to support the one-mill library renewal on June 9.

On the racial balance issue, the foursome support movement toward (Barhydt) or compliance with (Vaughn, Gunn, Johnson) the state's guidelines. The state board of education asks for no less than three percent of black students in local elementary schools and no more than thirty-three percent. Weinhold and Raeder oppose compliance, calling instead for more focus on the needs of students with educational problems.

The quartet responds that they are strongly committed to educational improvements, but they say that the adjustment of student ratios in itself has positive classroom benefits. Barhydt and Johnson praise the enrichment students derive from contact with children of diverse races, nationalities, and

backgrounds. And Vaughn cites the educationally crippling effects of racial isolation on minority students and the "Bad School" stigma that tends to trap such heavily low-income and black schools as Bryant and Northside in the coils of a self-fulfilling prophecy.

Raeder and Weinhold claim that the state lacks enforcement clout, noting a recent lower court decision that said the guidelines were advisory. Gunn counters by pointing out that the chief danger to Ann Arbor is a costly federal court suit which would risk placing the district under the thumb of a federal judge. If the district flaunts the modest state guidelines, he says, it could be accused of knowingly and deliberately perpetuating racial discrimination that seems to have been suspiciously present in actions of past boards. Questionable school boundary lines have been drawn, and elementary schools have been opened in outlying neighborhoods with an obvious white or black racial imbalance.

Raeder turns to the city's changing housing patterns. She says center-city schools like Mack and Bach have gradually moved closer to the guidelines. (Low-income black families are gradually moving out of the increasingly costly Old West Side and near north side). Raeder says that because of such "self-correction," the district does not need to act. Johnson's comment is that such changing patterns will not affect schools like Northside and Bryant which include sizable low-income housing developments in their neighborhoods.

All six candidates support the neighborhood school concept as the cornerstone of the district's approach. Barhydt believes the addition of exciting, innovative magnet programs may attract enough students to avoid any other new busing—which she firmly opposes. Vaughn, Gunn, and Johnson are not willing to duck compliance even if some added transportation of students is needed, but they hold that the board's current thrust toward boundary readjustment, rerouted bus runs, and magnet programs will do the lion's share of the job.

The issues in the June 9 election give voters plenty to grapple with in deciding how to cast their ballots.

Last month's mystery photo fooled quite a few people. The oriel window looks like it could be on a Tudor-style building, and several people, including Susan Wineberg, an avid old-building buff, mistakenly guessed it was Stockwell Hall on Observatory. In fact, however, the oriel is just above the door of the Mediterranean-style apartment house at 1127 East Ann. Linda Mark and Mack Ronan were the winners for May.

— Bob Breck



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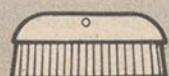
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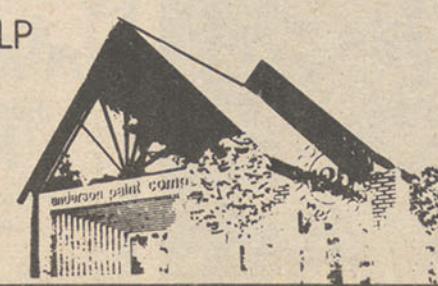
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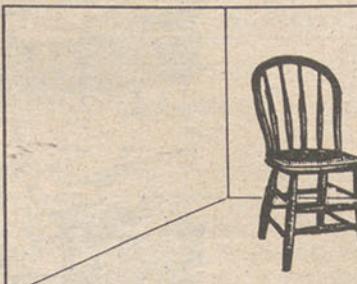
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AROUND TOWN/continued



MARY HUNT

Voluntary simplicity, or how less is more

There's even a course on how to do without

Every Tuesday evening on the U-M central campus in the old fieldstone and grey brick Natural Resources Building, a group of eight people huddle around a massive oak table in a white brick room with lofty ceilings. Before great, high windows looking out on the night, this group of strangers, ranging from their mid-twenties to their sixties, grapple together over the personal dilemmas of their lives, trying to help each other chart new directions, simplify their lifestyles, and make their days more meaningful. They have come together for a U-M extension class entitled "Voluntary Simplicity—Getting Involved in Alternative Institutions and Lifestyles."

The group includes two automotive workers, one a twenty-year veteran who is longing to be laid off so she can put all her energy into her search for a more interesting job. Another is a bored computer programmer of seven years, also looking for an out. There is a new Ann Arborite, an ex-Detroit teacher, looking for "alternative networks" in Ann Arbor to help her revamp her lifestyle. A genial denim-clad psychological researcher is collecting data for a book on how to simplify one's life. And an enthusiastic Gray Panther sporting a Scorpio pendant has enrolled for "intergenerational learning—it's a real turn-on!" She sits behind a white cotton shopping bag bearing the blue label "Planetary Citizen" with two large green Kermit muppet frogs peering out the top.

It's hard to distinguish the instructor, 27-year-old Ron Widmar, from his pupils. Widmar functions as one of the group, gently raising probing questions like, "Where do we really want to be? What's holding us back from getting there?" and "What can we do about it?" Widmar is a man with cheerful dark brown eyes and a whimsical mustache that juts in long wisps across his face. He wears a plaid lumberjack shirt and jeans. He moved to Ann Arbor eighteen months ago from Arcata, California, home of "just about the best food co-op in the U.S.—big but homey." He is here in Ann Arbor to pursue a doctorate in the U-M urban and regional planning program.

Widmar sees Voluntary Simplicity as a phenomenon of our times, a replay of a recurrent theme in human history. Thoreau was certainly an important advocate of the simple life, and the same sensibility emerged back in the Thirties during the Depression. Voluntary simplicity shouldn't feel like a sacrifice, says Widmar. "You'll feel better because of it," he counsels. "Look at what you really believe, and then see how you can make your lifestyle more consistent with your values." The Voluntary Simplicity class he teaches functions as a support group for such changes.

This particular evening, a visitor has been invited to discuss job-finding strategies. She is an enthusiastic, titian-haired young

woman in a V-neck yellow T-shirt, who assures the group, "There are jobs out there. Less than there were two months ago, but there are jobs that are not in the University Record or the newspaper. Call around. Make contacts. Go on informational interviews."

The diminutive dark-haired computer programmer speaks up disconsolately, "I went on an informational interview once and ended up buying a horse." She laments her confused career goals. "I'm better with animals and machines than with people," she says glumly. "I love being around horses and jockeys, but racing is a stupid sport. The track is a dirty world."

The visitor advises self-analysis and values clarification with Richard Bolles' book *Three Boxes of Life*. Several students praise Bolles' exercises as highly enjoyable, and the visitor confides warmly, "A person I'm in love with will say to me, 'Hey, let's spend the morning doing career exercises!' They're fun. We've clarified our goals a lot that way."

Widmar steers the discussion back to his main theme, asking if there are any other matters on which students want advice. One of the veteran automotive workers, a woman with close-cropped, straight black hair, wearing a red chenille blouse, asks for inexpensive travel tips. "I still want to see the world," she asserts. The class erupts with excited advice. The would-be author in denim tells her to look into European camping. He draws sighs with his memory of tenting in the heart of Paris. Bicycle touring is rejected by the automobile worker as too rigorous. She looks doubtful when someone commends sleeping on trains as an inexpensive alternative. The titian-haired woman suggests house-swapping. "I house-sat in Hawaii for two months once," says the computer programmer. "All it takes is a twenty-five cent bus ride to the University and a look at the bulletin board."

As the class concludes for the evening, the members of the group start to gather up their paraphernalia. They pair up and spontaneously burst into four lively conversations. Snatches emerge: "The dilemma of the right brain in a left brain world . . . The wastefulness of the heavy car . . . Laugh yourself well . . . Try networking . . . Is the health system working if people visit doctors a lot—or when they don't?"

After class Widmar shares with us some insights on Voluntary Simplicity. "The heart of it for me," he says, "is owning only what's necessary, things you really use in your life. It's living with awareness of the impact of what you buy and do—the impact on other people, on resources, on the ecological system. *Things* can be an emotional drain," he says earnestly. "They must be insured, stored, maintained, protected, even moved when you move."

Seldom-used things are a burden on the environment and on oneself." For example, a sewing machine is usually used intensively but infrequently, he says. "The rest of the time it just sits gathering dust under a bed." A solution is shared sewing machine ownership among neighbors or friends.

Other facets of Voluntary Simplicity are the move to "human scale" in institutions and things, and the use of "appropriate technology"—lawn mowers you push instead of ride on, and solar panels—a cost-effective energy source gaining local popularity. But Widmar deplores a new trend in "hip" small-scale consumption represented by the small Porsche. Such luxury cars are fuel savers but eat up an indefensible number of earned dollars, he feels.

Weighing the rights and wrongs of consumption can become a nagging burden for the serious-minded Voluntary Simplicist. As the computer programmer commented, "I'd rather ride my horse than anything else in this world," adding guiltily, "Then I

think about all the grain it's consuming."

Widmar is caught in similar dilemmas. He talks of the twinge of guilt he feels when he thinks of the beautiful new wood router he recently purchased. "I remind myself that I do use it to make my own furniture," he adds. "And if a tool-sharing co-op starts up, I tell myself I'll probably contribute it."

Widmar has run into another pitfall of the voluntarily simplified life. Having escaped the lack of privacy of commune living (now called "the intentional community" so as to sound less fringey), he thought he had found a haven in a co-op house on Kingsley Street where residents have their own small apartments, sharing maintenance and costs. But after a winter of struggling with fellow co-ops over annoying habits such as not paying rent and leaving windows open in midwinter while the furnace runs full blast, he has thrown in the towel and found private quarters. "People problems," he sighs, "can make things difficult."



Runners in the night

...and the peeping esthete of Devonshire Road

One recent Sunday morning our Detroit *Free Press* was missing from its tube. We called Dortha Wilson, who has delivered it to us without fail for many years, to ask why.

"It's spring," she told us. "It happens a few times every year about this time. Somebody just took it. I delivered it to you about 4 a.m." Who gets up that early to help himself to somebody else's paper? we wondered. "I won't say for sure," Wilson told us, "but I can tell you that at four in the morning, it could have been a runner." Four a.m.? Runners? "There are lots of them on the streets at that hour," Wilson assured us.

Ann Arbor police bear out her observations. "They jog and run twenty-four hours a day in this town," one officer told us. "Some of them are getting in a run before they go to work. Some of them are running before they go to sleep. It never stops. At any time of day or night there are runners out there."

A man we know who runs every morning at six, when it's dark half the year, says, "There are a lot of us out there at that hour, both men and women and of all ages. Some are going at a full run and others at a fast walk. We sort of know one another by sight, but we never stop to chat. Then when we meet somewhere at a party or a concert

we eye each other uncertainly, wondering, 'Where do I know that person from?'"

Night running is not a completely modern phenomenon in Ann Arbor. A dozen years ago there was the case of the Peeping Esthete of Devonshire Road.

A widow in her late seventies who resided there had formed the habit of retrieving her *Free Press* from her front doorstep at five o'clock in the morning. She would settle down at that pre-dawn hour to peruse it slowly, a steaming cup of coffee at her elbow. One morning she glanced up and saw a man's face peering through her living room window. Because she lived alone and was a woman of means, with an extremely valuable collection of paintings hanging in her house, she naturally experienced a jolt of panic. But then she noticed that the young man had a friendly face. So she went to the door to ask if she could do anything to help him.

"I'm not your usual kind of Peeping Tom," the young man assured her. "I run by here every morning, and when your lights are on, I always stop to look at your marvelous pictures."

"Well, then, come in and have a cup of coffee, and look at them close up," she said cordially. And so began a friendship between two art lovers.



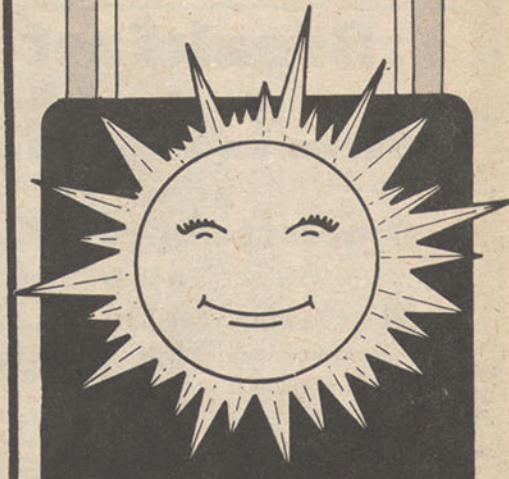
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AROUND TOWN/continued

City Hall wants to help you save energy

Resourceful grantsmen start energy studies and a public participation program. A roving Energy Doctor may be next.

Ann Arborites are cutting back on their energy consumption. A state survey has discovered that 95 per cent of local residents say they are turning off lights daily to save energy and 82 per cent claim to be "dialing down" their thermostats regularly. Over 75 per cent say they are using electrical appliances less, and half of those with air conditioning are cutting back. On the other hand, although 90 per cent agree that "investing in insulation now will save me money later," only 19 per cent actually took the financial plunge and added three or more inches of insulation to their attics during the last twelve months.

These nuggets of information came from a survey funded by the State Energy Administration under the Department of Commerce. That body has selected Ann Arbor, East Lansing, and Trenton for pilot campaigns to increase public awareness about how to save energy. In December, pollsters talked with 343 Ann Arborites and 115 people in Dearborn and Royal Oak, two "control" cities with similar per capita income and population. Confirming long-standing smug impressions held by the locals, the poll confirmed that people in Ann Arbor read more and watch TV less than their neighbors to the east. This conclusion is based on the finding that only a quarter of the Ann Arborites said they received most of their energy information from the tube, as opposed to a third of those in the control cities. The number who depend, instead, on newspapers and magazines is 61 per cent for the home team and 56 per cent for Dearborn and Royal Oak.

The survey provided more intriguing bits of local profile. Only 11 per cent of Ann Arborites are regular churchgoers, a figure nearly matched by the 10 per cent who are active in educational and professional organizations. The control cities have double the percentage of churchgoers and about half as many in educational and professional groups. But other than these areas, residents of all three cities are definitely not organization-minded. Fully 60 per cent of Ann Arborites say they "don't know" in which organizations they are active, strongly suggesting to the pollsters that the answer is "none." 50 per cent in the other cities are also organizationally-inactive.

A strongly skeptical turn of mind was revealed by the poll. Almost 30 per cent in Ann Arbor said "the energy shortage is an oil company hoax," and 15 per cent said it was a government hoax. Hoax or not, 83 per cent gamely agreed that "my individual efforts can help to solve the energy problem." And half had acted on this belief by caulking or weatherstripping within the last year, a third had bought new storm windows, and over a fourth had traded for a smaller car. □

In general, more people were willing to conserve than were actually doing so, presenting a ready target for a city hall "public awareness" blitz this summer and fall. And the lure that will be used to try to coax more Ann Arborites into action is suggested by the poll's finding that local residents "who pay their own utilities reduce their use of

appliances, turn off lights, and 'dial down' more often than people who don't pay their own utilities." The state report concludes, "Findings such as these point to money as a major motive for conserving energy." It exhorts campaign organizers: "Money matters. Convince people that making certain financial investments 'now' will pay off for them later in dollar and energy savings." This December, a year after the original energy survey, a follow-up survey will be run to see how effective the campaign has been.

All this activity is part of a major conservation effort launched by City Council eighteen months ago. The most recent milestone in this conservation drive was the adoption by council in late April of the conceptual outline of a city energy plan based on the exemplary Portland, Oregon, model. A twenty-three member Energy Steering Committee was appointed to set up taskforces, flesh out an energy policy for presentation to council, and oversee the work of the grant-writers lodged in the Community Development Department back of the main lobby in City Hall.

Already, no less than seven state and federal grants have been garnered by City Hall staffers to fund energy-saving projects. They include projects that will:

- study the hydroelectric potential of the mighty Huron River
- analyze the multiple possibilities for burning, burying, and recycling trash
- promote bicycle commuting
- audit and cut energy use in the water treatment plant and other city buildings
- retrofit four public housing developments with improvements such as heat-conserving siding, insulation, and energy-efficient appliances
- run the community awareness energy campaign.

A city energy profile is also in the works, which will monitor the gas and electrical consumption of volunteer households to help gauge the city's total energy use and set goals for reductions.

The grantsmen's tour de force is their current quest for a major million-dollar package that would send a roving "Energy Doctor" out to caulk and weather strip homes of low-income residents and otherwise help them reduce their energy use. The grant would also place more of those blinding but energy saving sodium street lamps in the entire area bounded by North Huron, Glen, Summit, and Brooks. It would plant gardens in empty city lots and underwrite home heating workshops in community development neighborhoods.

Community Development's Larry Friedman, the sparkplug behind much of this snagging of state and federal bucks, says that Ann Arbor is entering a new era where energy conservation will become as essential a function of city government as providing fireplugs, police officers, and pothole patches. People interested in serving on citizen task forces about land use, retrofitting, transportation, or renewable resources should contact Friedman at City Hall. To receive reports on city energy conservation activities send name and address to Community Development, City Hall, 100 N. 5th Ave., 48107.

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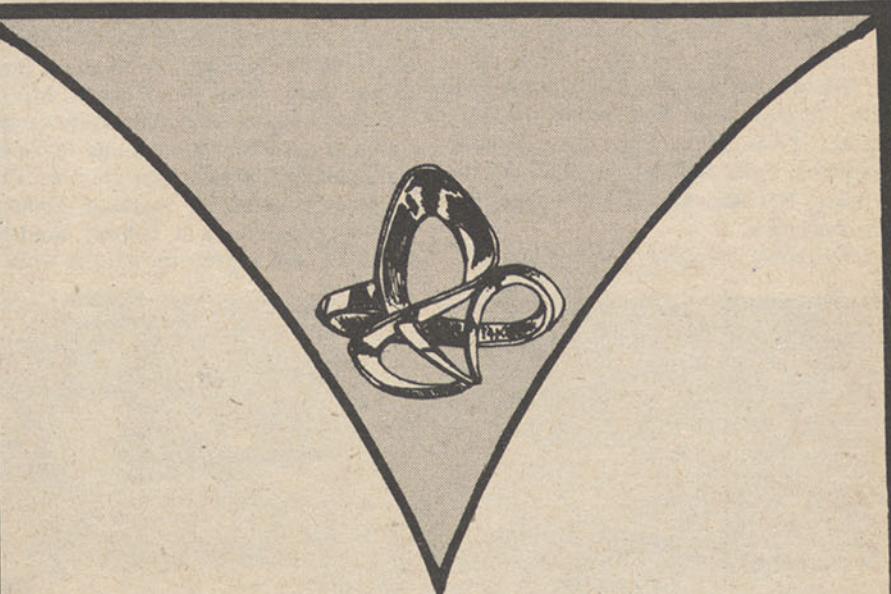
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ANN ARBORITES

Paul McCloskey: *Peddling ice cream is an artistic performance.*

Summer evenings in the old neighborhood, rich with the sounds of roller skates and baseball games on the street, were never quite complete without the soft but always arresting jingle of the Good Humor bells as the ice cream truck came down the block. Kids everywhere would drop bats or jump ropes and run indoors to raid dad for a quarter or two in their hurry to buy a Creamsicle, a Push-up, or a Toasted Almond.

Unfortunately, the Good Humor man has become a rarity since those days. Inflation, especially in gas prices, and a change in society's buying habits away from neighborhood vendors to shopping centers has forced the Good Humor Company to de-emphasize its vending operations and market its products now to retail buyers. On the package of a Good Humor bar in the store, a little truck emblem seems a relic

from an era that's almost gone.

But in Ann Arbor, one of a handful of Good Humor vendors still selling his wares in the state is using a youthful resourcefulness and a vaudevillian sort of hype to keep those good old days alive. 29-year-old Paul McCloskey came to Ann Arbor three years ago from a Good Humor territory in Royal Oak to take over Jerry Piquette's area when he retired after 17 years as Ann Arbor's Good Humor man. From mid-May until the middle of the football season, McCloskey pedals the only Good Humor tricycle in the state or drives one of two 1966 trucks.

McCloskey, "The Original Popsicle Paul," as he calls himself, comes down the street playing a variation of reveille on his bells and, hopping out of the truck to a gathering of customers, begins a sales schtick packed full of rhymes, puns, and

fluttering eyebrows. It changes the customers into spectators.

"Young man, what looks good? Are you into the best naturally-made popsicle that money can buy? If you are, we have the one and only natural raspberry popsicle. We have the Chocolate Eclair, the most popular ice cream on campus. We have the Strawberry Shortcake, the most popular ice cream in the *real* world. We have the roasted Toasted Almond a-coming *your* way. We have the original Good Humor, with 60 years' tradition in every bar. And last but not least, *la coconut*, fresh from the island. *What looks-a good?*"

The crowd is grinning, and that's most of Popsicle Paul's reward. With a B.A. in communications from the University of Detroit, he's taken his career to the street, where there's plenty of challenge but little advancement or money. McCloskey earns \$12 for every \$100 he sells, and he rarely sells more than \$1,400 a week. In the winter he survives by driving a wrecker for Briarwood Shell. His territory encompasses the campus and the larger east side apartment

complexes, and his day runs from morning until 10 o'clock at night. He makes his traditional last stop for the firemen sitting outside the downtown firehouse.

"Sometimes it's hard to get motivated in the morning with the long day ahead," he says. "But all I need is someone to get excited and wave at me in my truck, and my day is made."

"It's neat to change people's attitudes. They'll come up to me with a frown, just expecting an ice cream. But when they hear my routine, they always walk away with a little smile."



LEO SHARKEY

Gabriel Chin: *An ex-Chinese army cook generously shares his culinary expertise.*

Through eight years of weekend dinners catered in private Ann Arbor homes, Gabriel Chin, trim and hale at 54, has gained a reputation as a master of Chinese cuisine. In Mainland China, where he was a professional soldier before emigrating to Taiwan and thence to the U.S., he had a reputation as a discipline problem—and fortunately for him—as an excellent cook as well.

"Whew!" he exclaims, shaking his head with the glee of an unreformed mischief-maker, "I was such an awful thing. I was so rebellious, I was always in trouble with the officers. But because I could cook, they saved my neck."

Incorrigible, he wisely made himself in-

dispensable. Keenly aware of the importance of being helpful, Chin recalls having volunteered to cook—by himself—for his entire army unit (133 people) when it was discovered at morning role call that the whole cooking squad had deserted.

Educated in mission schools (a "one hundred percent American background" which became a cultural liability in a Chinese society, he says), Chin went on to attend junior college and then the Central Military Academy. He traveled extensively through China as a soldier before going to Taiwan with Chiang Kai-shek after the war. There he made a career of teaching, including teaching English, at a military academy, seminary, and university. All the while he

taught vocal music and did translation and interpretation on the side.

In 1971, with his mother and his missionary wife, Janet, he came to the U.S., teaching one semester of Chinese at Middlebury College in Vermont before coming to the U-M for a masters in the Teaching of English as a Foreign Language (TOEFL). Finishing the TOEFL program (he has never used the degree), he enrolled as a special student at the School of Music. He has taught Chinese at Greenhills School, and in addition to catering, an activity he began as a graduate student, he leads the graceful T'ai-chi exercises one stops to admire on the Administration Building plaza. He also occasionally helps a friend with a small importing busi-

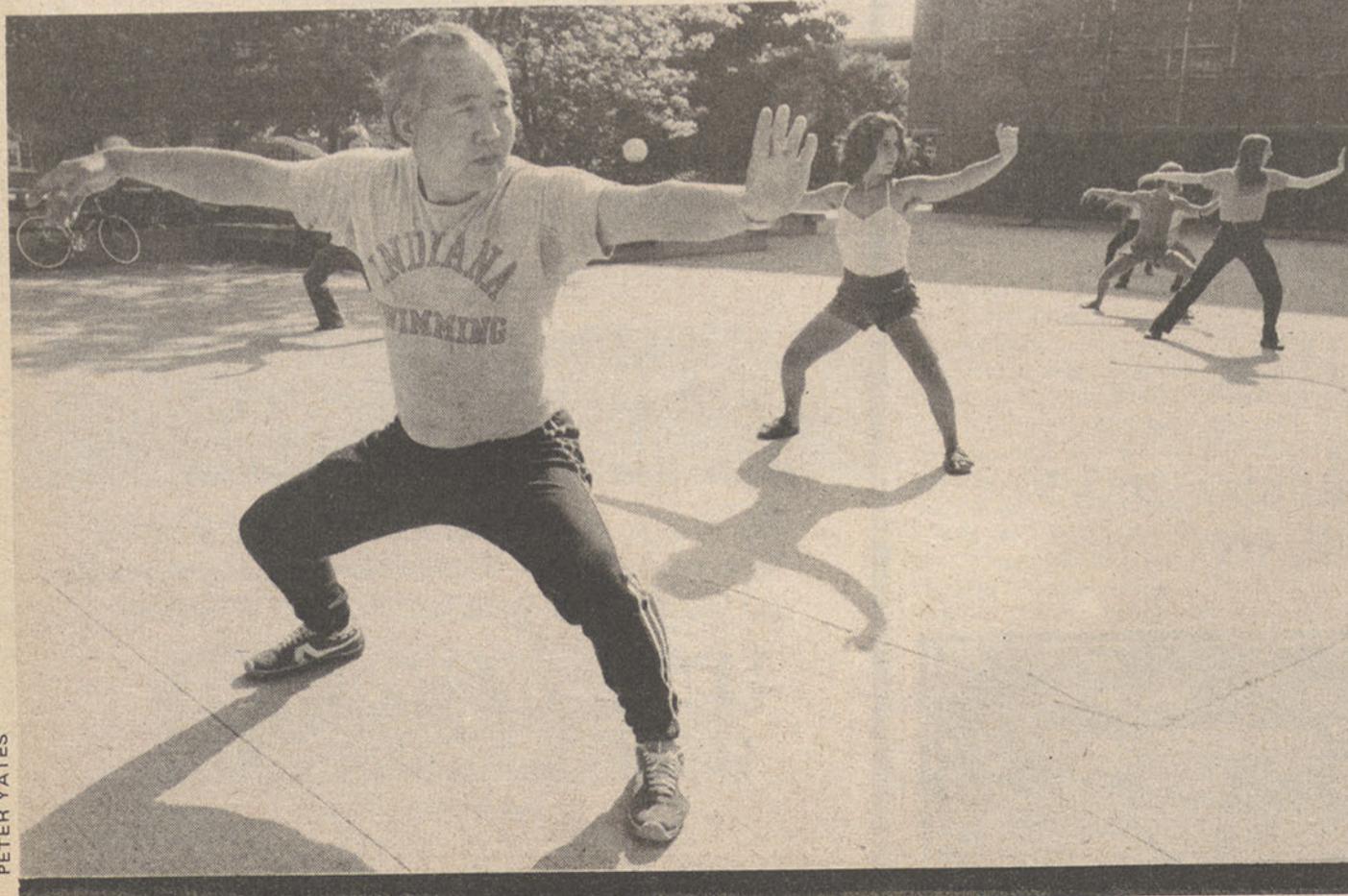
ness. Now he is looking for a job teaching Chinese or interpreting.

Chin has "fiddled around with food" since he was a teenager. Chin is the cook in his household, and Chinese food is the rule except for an occasional hamburger or some donuts as a "treat" for his four children. He learned his skills through observing restaurant cooks in sidewalk-kitchens across 21 Chinese provinces. The dining rooms in these restaurants are in back, with the up-front cooking operation advertising the food's quality.

Cooking became his hobby. In the name of "cultural exchange," he taught U.S. Embassy and military advisory personnel the intricacies of Chinese cuisine. He never charged for his services. "If I had taken money for cooking, I would have lost my [teaching] job. Cooks have a low-down status in China," he explains. "Even today, I'm still not used to charging."

In fact, his charge for catering dinners—a modest \$12.50 per person—is far less than one would expect, given the cost of food and the considerable labor necessary to produce a multi-course Chinese meal. (First-time patrons should note that Chin arrives an alarming five-minutes or so before the appointed dinner hour. Don't panic and order pizza—he comes with everything pre-chopped and ready to go.) In keeping with his discomfort at accepting money for teaching, he has taught only an occasional class here for pay. Instead, for free and "just for fun," he acts as instructor to a small, slowly-changing group of Chinese food devotees, who have met almost every Thursday for the last seven years.

Gabriel Chin can't stand to see Chinese cooking Westernized. You can eat it with a fork, or call the dishes by any name you like, but don't change the traditional ingredients, he asks. Out in his backyard garden, he grows lilies to produce the lily buds used in some Chinese dishes. Chinese varieties of garlic, onion, leeks, and coriander are sprouting in neat, green rows.



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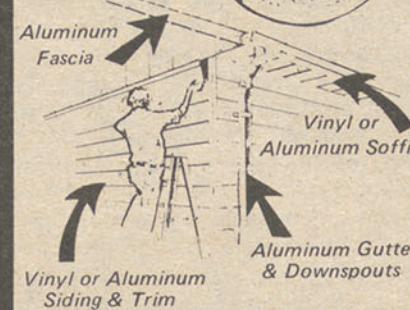
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ANN ARBORITES/continued

Camille Wortman: *Studying the real-life effects of sudden traumas.*

When life deals a person a devastating, unexpected blow—through cancer, perhaps, or rape, or a severe injury, or the untimely death of a loved one—do such victims ever really recover psychologically? And if they do, what factors help them feel better?

U-M social psychologist Camille Wortman has tried to answer these questions by looking at real life, in all its messy complexity, rather than in the laboratory. Little methodologically-sound research has been done about how victims recover, and Wortman has become by accident a pioneer in the field. An attractive, intense woman of 32, she plays down the importance of her work, but a colleague calls it "unexcelled for innovative applications of social psychological theory and research."

Her interest in studying uncontrollable events like sudden traumas is longstanding, Wortman says. "I've always had this need to control everything," she grins. "I wondered whether other people reacted as badly as I did when things didn't go according to plan."

But until she taught a Northwestern University course on stress, she had concerned herself only with experimental literature and research on the subject. Students in her course set her on her current path working with victims in a real-life setting. Bored and skeptical about the academic readings she had assigned, they wanted to hear directly from victims of stressful situations. Wortman, steeped in an experimental tradition, admits now that she "thought it was a dumb idea." But it had the advantage of relieving her of the burden of class preparation. So she called the American Cancer Society and asked if they knew any cancer patients who might like to talk to psychologists. "We have some patients who would love to say a thing or two to psychologists," they told her.

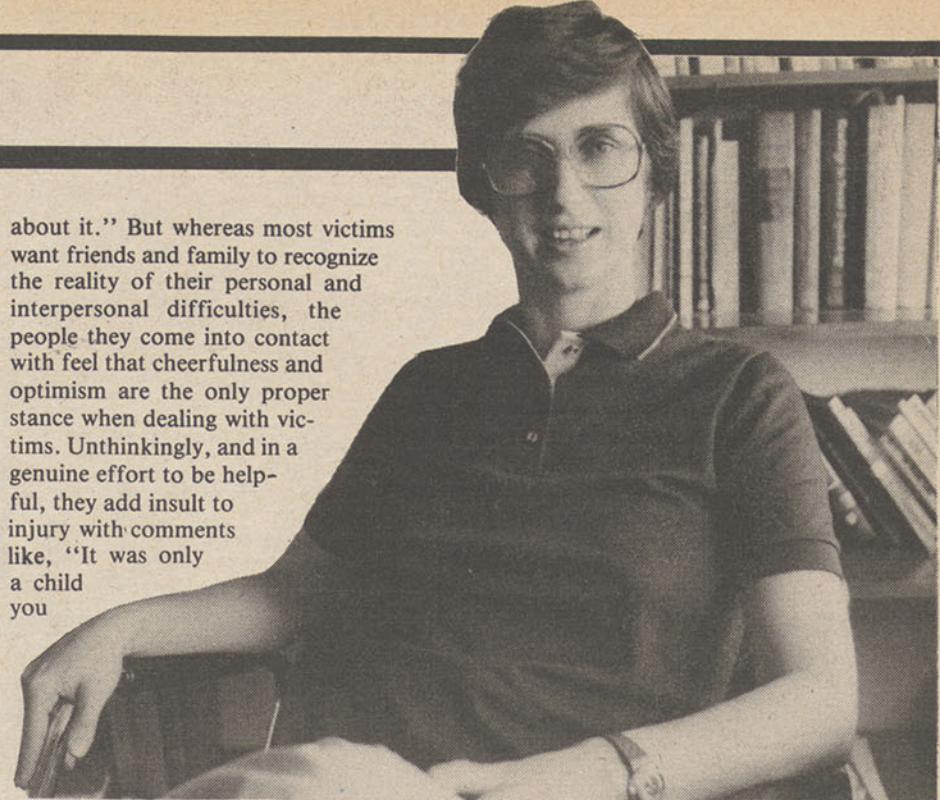
Four cancer patients came to her course. Although all four had different problems and prognoses, they brought one consistent message: professionals were irrelevant in helping them cope with their diseases. What worked was talking to other patients with similar problems.

As one of those professionals, Wortman recalls feeling "moderately insulted. I didn't understand why this should be so." But this initial exposure to the magnitude of cancer patients' problems convinced her that laboratory stress studies which exposed artificial "victims" to aversive shock, noise, or eating insects were unsatisfactory models of the real world. "It seemed like a ludicrous way to study all but the most trivial of outcomes," she comments.

One of Wortman's patient informants brought her along to a peer support group for cancer victims and their families. Wortman found herself impressed with how the group helped a severely distraught woman with newly-diagnosed uterine cancer. "An hour earlier the woman had been in tears; now she was talking freely and laughing," Wortman said. "As a psychologist, you're not supposed to pay attention to that type of data." But Wortman threw statistical caution temporarily to the winds and did pay attention. She became a local coordinator for "Make Today Count" support groups for cancer patients and began studying victims of other traumatic life occurrences.

Wortman is convinced of the value these peer support groups have. Yet they are hard to sell to many health care professionals and even to cancer patients' families. "They cannot understand why people should want to sit around and talk about cancer," says Wortman. "There's a misconception that the best way to deal with this sort of problem is to focus on something else, to go to a movie and forget

about it." But whereas most victims want friends and family to recognize the reality of their personal and interpersonal difficulties, the people they come into contact with feel that cheerfulness and optimism are the only proper stance when dealing with victims. Unthinkingly, and in a genuine effort to be helpful, they add insult to injury with comments like, "It was only a child you



hardly knew" (to the mother of a child lost to SIDS, Sudden Infant Death Syndrome) and "You ought to get out more and think about dating" (to a recent widow). Or they steer around any mention of the person's affliction.

To make matters worse, both victims and non-victims have a "stage model" for recovery from trauma, Wortman points out. "It's OK to talk about the problem at first, but then you're supposed to recover, to cease discussing it. The interesting thing is that a sizeable minority of victims do not recover for years and years."

She cites findings in the literature that parents of SIDS babies go through the agonies of hell for years after the child's death; that 25% of rape victims have not psychologically recovered four to six years after assault; that 33% of mastectomy patients (without recurrences) are upset enough one year after their mastectomies to warrant psychological intervention; that 40% of bereavement victims have not recovered two to four years after the death. "These people think they are going crazy—that they are not normal because they have

not resolved their grief." Other people's comments indicate that they should have forgotten the event and gotten on with their lives. They believe that, too, and when their grief lasts longer than society's unspoken schedule, they are negatively reinforced.

The effect of her research on her own daily life has been profound, and by and large positive, Wortman says. Although it has caused her to have little patience with other people's minor problems, it has also led her to rethink her priorities and puts events like rejection of an article into better perspective. "People who get into the academic setting tend to focus on long-term goals, to put in effort now for later payoff. If someone had asked me, when I was an assistant professor, how I liked my job, I would have said I loved it. But if they had asked me how I felt right then, I probably would have said 'anxious,' 'hassled,' 'pressured.' My work has made me realize that despite the long-term goal's value, the important way to have a nice life is to have nice individual days, to make each day count in a real way and think what you can put in it that will make it worthwhile."

Wes and Joan Boughner: *After exotic exploits in the Far East, they've brought the spirit of adventure to their summer day camp.*

Before Wes and Joan Boughner came to Ann Arbor, they had spent a lively decade in the Orient, exploring jungle-thick lands where few other Americans have been, diving for some of the world's rarest shells, and viewing the Vietnam War from vantage points in neighboring countries, while teaching American kids at several State Department schools.

They interrupted their adventures to come to Ann Arbor in 1972 for a single-minded purpose—for Wes to obtain a Ph.D. in education. He wanted to be in the best qualifying position for a teaching post when the time came for the first American school to open in Peking. He refers to it as his life's ambition.

While awaiting the call to Peking, the Boughners' temporary stay in town turned into eight years. Ann Arbor became sort of like home to Wes and Joan, natives of Trenton, New Jersey, and New York City, respectively. The couple, both in their early forties and without children of their own, have spent the time continuing their education careers, he as a principal at Chapel

Elementary School in Ypsilanti, she as a fourth grade teacher in Brighton.

But most recently, they've embarked on an adventure that they regard with as much enthusiasm as a grand safari. They've created a day camp.

It's right on their 14-acre homestead out on Pontiac Trail near Nixon Road. They bought the orange brick Sutton farmhouse, and they've built a pool and have devoted the barns and other buildings to house lovely but out-of-the-ordinary pet animals (a

baby deer, lots of lambs, kids, and bunnies, and also Rhode Island hens and golden pheasants from China). There are sheds also for arts and crafts, indoor games and special Indian Week and China Week presentations.

Heritage Acres Day Camp, as they've christened it, is an offspring of the couple's enormous wells of energy. "At the end of the day," Joan remembers from the camp's first season last summer, "the kids were so tired that they were ready to sleep in the



car. And the parents thought that was just great." Kids between 6 and 13 will be coming to the camp as soon as school's out, and for \$50 a week they'll be involved in so many activities that the three full-time counselors will have to keep track of them in the very plan books that teachers use.

They must leave room, of course, for the time taken up by Wes' stories in the game room. A close-up photograph of a mako shark on the wall, for example, will continually call for an explanation. And Wes will colorfully relate that he took the picture accidentally while using the camera to strike the shark to scare it away. "Sharks are basically cowards," he says, and what kid won't be impressed?

"It's so much fun watching kids having fun," Wes says. "I love it." They want the camp to give kids worthwhile educational and social experiences in a less structured environment than the classroom.

As the world and all its adventures may beckon the Boughners, what would happen to the day camp if they received their long-awaited call from the school in Peking? The school did call, last September, and the Boughners turned the offer down to stay here.



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ANN ARBORITES/continued



Doug Smith and Morry Nathan: *The slow, loving art of making fine furniture.*

Having a job in woodworking is a most pleasurable fantasy for many Ann Arborites. Working with your hands, being a true craftsman who makes objects of real quality—that's an alluring contrast to more abstract jobs in complex organizations.

But it's very difficult to practice quality craftsmanship as a viable business. Doug Smith, 30, and Morry Nathan, 35, of Smith and Nathan furnituremakers, have been smart enough, persistent enough, and fortunate enough to have pulled it off. Their six-year-old Kerrystown shop employs five cabinetmakers, including themselves, and does about \$125,000 worth of business a year. At its present size in its present location, it has all the business it can handle. A six-week wait on orders is typical, even in these recessionary times.

Smith and Nathan specializes in made-to-order and custom-designed hardwood furniture that enjoys an excellent local reputation. Their furniture, with its clean lines, carefully-chosen wood grain patterns, and characteristically clear way of expressing construction through exposed pegs or dovetailing at joints have won them many repeat customers, people who are able to regard the \$900 they might pay for a 48" round pedestal table in walnut a good buy. A recent month's output in the shop consisted of a platform bed in cherry with a cedar-lined storage base, built for a U-M faculty member; a round, curly maple pedestal table for a couple from Flint; an oak couch frame for a woman who teaches Mogul Indian history; a mahogany couch frame for a Detroit couple. All of these were in the \$700 to \$850 category. Also made in that one month's span were a pair of matching walnut wall units at \$1,250 apiece, a \$300 large cherry china cabinet for the showroom, and a \$400 mahogany coffee table. Most Smith and Nathan customers are in the 30 to 50 age range.

Making furniture is easily romanticized, but most of the work is actually repetitive, Smith and Nathan point out. Many people would find it drudgery to spend most of their time on jobs like sanding, or adjusting and maintaining tools. Events like selecting

and cutting wood or joining two pieces together are real high points, but they don't last long. Still, a sense of craftsmanship and personal pride underlies the work in shops like Smith and Nathan, where the same person works on a piece from start to finish. "We're lucky to maintain a sense of purpose and yet make it as a business," says Smith.

It surprised us to discover that both Doug Smith and Morry Nathan are self-taught furnituremakers. According to Smith, however, it shouldn't. "People can make excellent pieces of furniture as a hobby. There are accepted standards of quality in woodworking, with good construction manuals and professional texts in cabinetmaking. The difference between an amateur and a professional is often in efficiency, not quality. In the beginning, we took forever to do things. We increasingly got quicker as we got better, and our own aesthetic judgement about construction details and design improved."

The beginning for Doug Smith was in November, 1971, when Rudy Fink rented a former warehouse behind The Blind Pig and started The Tree House, a loose, cooperatively-run woodworking shop, with Smith and Wladziu Narowski, two of his roommates in a communal house on Catherine. All were novices, with Fink somewhat more advanced than the others. But lack of experience didn't deter them. Self-doubt and hesitation are alien to Fink, a man with a fertile imagination, forceful personality, consummate self-confidence, and considerable abilities to sell himself and charm others. Smith, then 21, was a recent U-M graduate with a B.A. in American Studies. He had been doing odd jobs and maintenance work, having been disillusioned about going to law school by his pre-law courses.

□

"Under the heady influence of Rudy, we jumped into making furniture with both feet," he recalls. "My first job was making 25 tables for The Blind Pig, and I had never made a table before. I worked on them for

two months and made next to nothing on them, but I learned a lot."

It was six months before Smith drew any salary from The Tree House; for the next year and a half he figures he earned about \$2 an hour. Most of The Tree House income went for equipment and tools, which were bought used at auctions and sales.

About a year later Morry Nathan joined The Tree House as an apprentice. After receiving a liberal arts background at Wayne State, he had attempted earning a living at drag racing and, then lived for awhile in San Francisco, doing odd jobs while deciding what direction to go in. Returning to school and going into teaching seemed a likely possibility for him until he became interested in making furniture from found wood, crates, wire, and the like.

After his apprenticeship, Nathan was supposed to become the fourth Tree House partner, but by that time the fledgling firm's success was putting a strain on the partnership. As business increased, so did organizational problems of assigning responsibilities and defining roles. Fink bought The Tree House, and the other partners drifted apart. Smith worked on some houses with an architect and builder in Connecticut; Narowski and Nathan worked on various local jobs, including making fixtures for Kitchen Port's present store.

Sandi Cooper, then Kitchen Port's manager, was a catalyst for Smith and Nathan starting their firm. "Sandi had been a good customer and a true patron," Nathan says. "She had a higher opinion of us as craftsmen than we had ourselves. She suggested that we talk to Art Carpenter (Kerrystown's developer) about moving into the back storage shed at Kerrystown."

Smith continued, "We spent four or five months of our own time remodeling the building in exchange for a long-term lease at reasonable rent. We couldn't—then or now—afford the remodeled rent otherwise. We were lucky to have gotten in at the ground floor. The Tree House's original idea was an idealistic vision that we could make exceptional furniture inexpensively and earn a living at it. It took awhile for the

ideal of making low-cost furniture to die."

Smith and Nathan's goal was to concentrate on high-quality household furniture of solid hardwood—no veneers, no furniture repair work, no kitchen cabinets. At the beginning, however, they took all kinds of jobs—remodeling garages, installing basement shelves, and the like. Gradually the business developed in the hoped-for direction. The Kerrystown location offered good exposure, and the Ann Arbor market dovetailed nicely with the pair's goals. "Ann Arbor people are moderate consumers almost to a point of snobbery," Nathan explains. "They want good quality and durability that isn't flashy. They enjoy the process of seeing their furniture made by hand almost as much as the end product."

An Ann Arbor phone book from five years ago lists eleven furniture makers, and seven of them aren't in business any more. Clearly small cabinetmaking shops are a risky business. To insulate themselves psychologically from the very real possibility of failure, both Smith and Nathan pursue supplementary sources of income. Nathan invests in the stock market, using a small inheritance and savings from his modest salary. He is married to Kathy Nathan, a batik crafter and potter; they have a three-year-old daughter. Several years ago Smith started buying rundown old houses and fixing them up as rental property. (He now owns four houses including an Old West Side house where he lives with a housemate.) Smith is capable of working intensively for limited periods of time; after he bought a house, he'd put in three or four months of 30-hour weeks on renovation in addition to his 40-hour week at the shop.

Why has Smith and Nathan succeeded, when many have failed? Nathan attributes success to perseverance more than native ability or business acumen. "The ones who survive are the ones willing to put up with adverse conditions longer. They build up customers, a reputation. They continue to practice their craft and get better at it. I was willing to put up with little income longer than people who may have had more ability than I. It's an old-fashioned idea, and I wouldn't have said it a few years ago, but I think it's true."

It takes some adjusting for counterculture idealists to get used to the idea of selling \$1,500 beds. But Smith and Nathan were pushed to limit production to higher-quality items when Workbench moved in behind them on North Fourth Avenue. Workbench's line of mass-produced, functional pieces of good design made competition in the lower price ranges impossible. Now Smith and Nathan are both quite comfortable with the idea that they're producing something special. The abandoned social ethic of keeping costs down is balanced by the craftsman's ethic of making the most of the wood. Nathan explains, "To me, there's a sort of mystic quality about the material itself, and I'm not usually the romantic type. You're taking this living thing—a mature tree with its own soul—and you end its life. It's important to look at the material carefully and do the right thing with it. I like taking a pile of rough-sawn boards and visualizing the end result—the grain pattern, the shape and dimensions. I like the idea that I can provide something that can't be had easily, something that will have a long and useful lifespan, probably longer than my own." □

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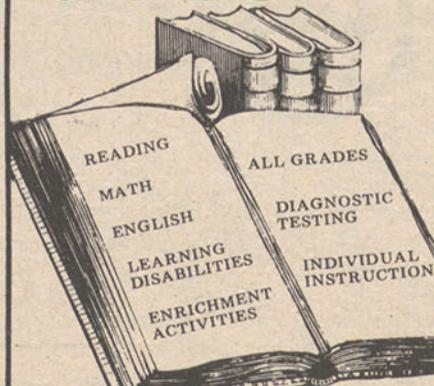
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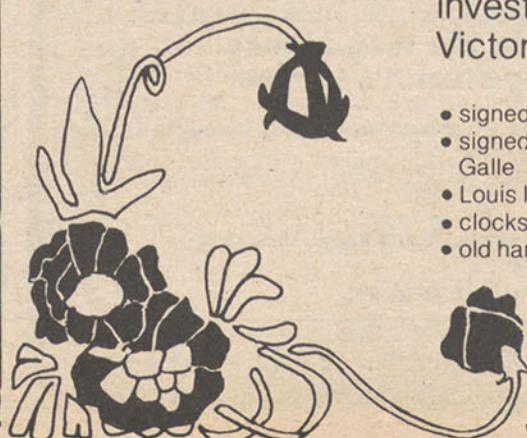
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Has CPHA Blown It?

Twenty-five years ago, an Ann Arbor firm revolutionized hospital record-keeping and grew to become the giant in its field. But in the past five years, CPHA has faltered badly. Now, amid charges of mismanagement, another company has gained control of CPHA, and its future remains in doubt.

By DON HUNT

Severe financial crises are typically nightmarish experiences for the companies unfortunate enough to encounter them, and Ann Arbor's CPHA, located out on Green Road, is no exception. Just how severe CPHA's problems are is open to conjecture. Physically, the company looks as impressive as ever. Its 40 acres of bright green grass are still meticulously manicured, and the modern bronze and masonry CPHA headquarters maintains its plush look. Some say the sudden dismissal of 40 employees this past January represents only a temporary deflection from a course of great future growth. Others say that the dismissals are but the tip of the iceberg—that CPHA has severe, perhaps fatal weaknesses.

While CPHA is not presently on the verge of financial collapse, it has been forced to reach out to another major organization, the American Hospital Association, for managerial and financial help. In some basic ways, CPHA is no longer really an Ann Arbor-based firm. The basic operating decisions will be OKed from the AHA's Chicago headquarters, while the computer systems part of the business is run by a Dallas firm. It remains to be seen whether CPHA's deteriorating financial situation over the past five years will be reversed. As one of Ann Arbor's largest businesses (over 200 employees, \$12.5 million in revenues for 1979), its future will affect the entire city.

The decline of CPHA is all the more dramatic because over the years it has been a brilliant innovator in its field as well as a firm whose products have been far beyond the quality of its competitors. CPHA (its full name is Commission on Professional and Hospital Activities) is a non-profit corporation that acts both as a statistician and analyzer of the medical performance of hospitals. For a fee, CPHA provides a hospital with monthly statistical summaries about the patients treated at that hospital. Each month a hospital receives a CPHA report telling such things as how many appendectomies were performed and the amount of blood used in transfusions. The data CPHA analyzes for a hospital helps it to meet reporting requirements of various agencies. And by comparing the hospital's patient care data with that from other hospitals, the monthly report can give a hospital staff an overview of its performance, indicating both the quality and quantity of medical care. Because American hospitals have tended to be somewhat insular entities, not given to sharing medical performance information with one another, the potential importance of such data is great. But it is the first, more routine bookkeeping function of the reports CPHA sells hospitals which is its major attraction to buyers.

Other companies (now about 30) also provide this type of service to hospitals, but CPHA was the pioneer, and in monitoring 33% of the U.S. hospital patient population, CPHA is much bigger than all of its competitors combined. The firm now has over 200 million patient abstracts on file, a wealth of health care information that no other organization comes close to matching.

CPHA's history is closely intertwined with the career of Dr. Vergil N. Slee. Slee, who lives in a modest, contemporary home on Arborview,

was born and raised in Michigan. After graduating from Albion College in 1937, he got an M.D. from Washington University in St. Louis. Slee then spent four years in the Army Air Force during World War II. Discharged a little later than most Army doctors, he found that his plan to get specialized training in surgery was blocked because hospital residencies were already filled. So he pursued an alternative interest in more long-term issues affecting medical care, getting a masters degree from the U-M School of Public Health in 1947. Then, along with his wife and two children, he moved to Hastings, a small town in southwestern Michigan, to become the health officer of the county's preventive medical programs—making sure there was an adequate immunization program, that the sanitation system was in order, and promoting better health care in general.

He took the post in Hastings because it allowed him to assume another post shortly thereafter: administrator of the local, 35-bed hospital. Most administrators aren't physicians. As the only M.D. of the 37 hospital administrators in southwestern Michigan in the late 1940's, Slee was soon to see his career dramatically altered by a proposal financed by the nearby Kellogg Foundation.

The Kellogg Foundation, headquartered in Battle Creek, has been so amply endowed by the cereal family of that name that it is one of the very richest philanthropic organizations in the world. One of Kellogg's interests is in improving health care. Toward that end the foundation supported the union of Slee's and 36 other area hospitals into the Southwestern Michigan Hospital Council. The Council's major activity was organizing periodic meetings of member hospital administrators to talk about health care issues. In 1950, a senior Kellogg official heard that someone in Rochester, New York, was comparing patient statistics among local hospitals. The Kellogg official suggested to the Southwestern Michigan Council that it try the same thing, offering \$5,500 to fund a three-year effort. Because Slee was the only hospital administrator on the Council who was also an M.D., and because the project involved looking at medical statistics, he was chosen to head a steering committee to implement the project.

The project was not particularly ambitious at the outset. Hospitals must routinely amass monthly statistics on such things as the number of operations, the number of infections, how much blood was used, how many deaths, and so forth. All Slee's committee did was to compile the statistics among the member hospitals so each could see the others' totals.

It was soon apparent to Slee that while interesting, the data he compiled had serious weaknesses. For example, the amount of blood used in transfusions in the Coldwater hospital was considerably greater than in the other member hospitals. Why was this? Someone speculated it had to do with the fact that two major highways intersected at Coldwater, causing an inordinate number of auto accidents. But there was no simple way to check out the hypothesis because blood amount totals were collected in lump sums by each hospital. Which patients got the blood transfusions was not specified.

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This type of ambiguity led Slee to a basic idea which would eventually revolutionize hospital medical record keeping and provide the basic rationale for CPHA. Why not, Slee reasoned, collect the medical data from member hospitals not in aggregate sums but by individual patients? Slee's idea was that for every patient discharged, the hospital would fill out a form—a patient abstract—including on it several dozen pieces of key information (diagnosis, length of stay, and medication, among others). He would then have the information tallied, giving back the hospital not only the standard statistical summaries it was required to keep, but a much more powerful means of analyzing the medical performance of each hospital, department, and physician.

The job of compiling such data in the pre-computer year of 1950 would have seemed overwhelming to most people in Slee's position. But while at Washington University, he had assisted a brain surgeon who was interested in analyzing 350 similar brain tumor operations he had performed. To do the analysis, they had used IBM punch cards—more than a score for each patient—punching in the relevant facts about each operation. Thus, if they wanted to look at the number of patients over 45 years old versus those under 45 who experienced dizziness after the operation, it was simple to have a tabulating machine quickly perform such an analysis.

Slee contacted the U-M School of Public Health to see if his colleagues there could help with the project. The faculty in the School's statistics department were happy to lend a hand. Along with advice, they made available the necessary keypunch equipment and tabulating machines. The only remaining obstacle was whether the hospitals in the council would agree to this new and different form of hospital recordkeeping. It meant restructuring each hospital's recordkeeping procedures, not something easy to get an organization to do. But eventually—in 1952—thirteen of the member hospitals were willing to participate. The key selling point Slee used in convincing fellow hospital administrators was that once the new system was in place, it was actually simpler—and cheaper—to have an efficient outside source to do the compilations and indexing of patient data than to do it themselves. This cost- and work-saving characteristic of Slee's plan has remained the chief incentive for hospitals to participate in the shared data processing program and explains why some 26% of all the hospitals in the country would eventually sign up for the service.

The Kellogg Foundation agreed to back Slee's new recordkeeping system and donated \$15,000 for a one-year trial. Running this new project was still an extracurricular activity for Slee, because he

was still a county health officer and director of the local hospital. One weekend in 1952, working on his living room floor, he and three associates designed the first patient abstract, the form hospital personnel would have to fill out and send in to be tabulated for every patient discharged.

The data EDS was generating was so bad it caused one senior staff member to remark, "My God, we're buying garbage wholesale from EDS and selling it retail to hospitals."

Soon after the punch card operation was put into effect, it was apparent to Slee that this new means of collecting and comparing hospital records had important potential for health care. For example, by comparing hemoglobin levels of patients, it was discovered that one hospital was getting faulty blood analysis reports from its laboratory, causing physicians to overprescribe blood transfusions. A check of the lab revealed that a key instrument had been miscalibrated. Another discovery was that doctors used widely different criteria for labeling a new baby premature. The new system was instrumental in regularizing such diagnoses by adding birth weight to the patient abstract. Wide differences in the amount of antibiotics prescribed by physicians also became apparent. The cross-indexing system could readily identify the hospital staffs which were overprescribing this potentially harmful type of drug.

Both Slee and the Kellogg Foundation could see the national potential of the new centralized way of keeping hospital medical records. They named the new data processing service the Professional Activity Study—commonly known as PAS. Kellogg proposed to extend the PAS grant for two years, furnishing \$108,000, with the provision that Slee become full-time director of the service and that a national advisory committee oversee operations. As a result, CPHA was incorporated in 1955 as a non-profit research and scientific firm. (This status has been questioned more than once by the IRS over the years.) Slee moved his family to Ann Arbor in 1956 and set up offices in the First Na-

tional Building on Main Street. From the very beginning of CPHA, the PAS record-keeping service has been the firm's bread and butter, currently bringing in about 85% of its revenue.

The national sponsors of CPHA, who each sent two members to serve on its board, were impressive for such a fledgling operation: the American College of Physicians, the American College of Surgeons, the American Hospital Association, as well as the Southwestern Michigan Council of Hospitals. To get the company on a self-supporting basis, 25¢ was charged for each patient abstract submitted by a hospital. (Today the price is 90¢ per patient abstract.) Within two decades, CPHA would be receiving 60,000 patient abstracts a day from hospitals across the country at its Green Road offices, more abstracts than in the entire year of 1953.

Even though CPHA did not actively market its PAS system for many years, by 1965 the number of hospitals asking to sign up had mounted to over 600. In 1965 Medicare went into effect, placing still greater paperwork demands on American hospitals and making the PAS system look more attractive than ever. In that one year alone, some 400 additional hospitals suddenly wanted to join, creating a waiting time of three to four months in some cases before a hospital could subscribe.

After 1965, CPHA grew into a position of overwhelming dominance in the area of hospital medical recordkeeping. Eventually over two thousand hospitals—26% of all the hospitals in the country and 20% of all Canadian hospitals—became CPHA subscribers. And most of these hospitals were the very largest, accounting for 40% of this country's patient population. CPHA revenues grew to over ten million dollars a year. In 1969, assisted by a half million dollar building grant from the Kellogg Foundation, the firm moved into its impressive headquarters on Green Road.

□
But by the late Sixties storm clouds were brewing on the horizon for CPHA. Part of the problem was caused by the computer revolution. While it had greatly facilitated the services CPHA could provide hospitals, the explosion in computer technology also spawned competitors who wanted in on CPHA's business. Many of these firms offered a simpler, cheaper version of PAS. Though still small compared with CPHA, these competitors have steadily eaten away at CPHA's share of the market over the past decade, and some people think the worst is yet to come.

The number of patient abstracts processed by CPHA peaked at almost 17 million in 1975. Since then the number has steadily declined to under 14 million today.

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PETER YATES

CPHA headquarters, 1968 Green Road.

It is expected to decline even further—perhaps another 12% in the next two years—as a result of a recent hike in prices. Revenues slipped from \$14 million in 1978 to \$12.5 million in 1979. 1980 estimated revenues will be about \$11 million.

Against this gloomy backdrop of increasing competition and declining sales and revenues, CPHA entered 1979, a year when everything seemed to go wrong at once. The crises which beset CPHA in 1979 did not emerge out of thin air. Part of the problem goes back to a gargantuan task CPHA took on two years earlier, in 1977: writing and publishing a thick, three-volume set called ICD-9-CM, which now serves as the standard American reference for classifying diseases and medical procedures.

The proper coding of diseases is essential for the PAS system to work well. Hundreds of computer programs at CPHA analyze the information contained on a single PAS patient abstract, and these data analyses depend on a precise, accurate coding of diagnosis and medical procedures. Every ten years the World Health Organization updates the International Classification of Diseases (ICD) so that countries around the world can share medical knowledge on a common definitional basis. As one of America's foremost experts on the problem of classifying diseases, Slee was this country's representative on the WHO panel updating the classification. He could see that the revisions WHO was going to make would not fit well with the U.S.'s more detailed classification system. What was needed was a special American edition of the International Classification of Diseases which would include the new WHO changes but also provide the more detailed codings American physicians use.



CPHA founder Dr. Vergil Slee: One colleague calls him "a real visionary, but he isn't by nature a management type."

three-volume set for just \$45. Costs for the venture weren't recovered until this past January—three years after the project began.

The decision to embark on the disease classification project was one of three fateful 1977 decisions which would haunt the firm by 1979. Another 1977 decision was to farm out its data processing operations to Electronic Data Systems, Ross Perot's giant Dallas firm. This was a major decision involving a ten-year, \$60-million contract and transferring about half of CPHA's 500-member staff to EDS. But in retrospect, the EDS deal appears to have been poorly thought out. It was a fixed-cost contract based on overly optimistic projections of CPHA growth, leaving the firm stuck paying too high a share of its declining income to EDS. Moreover, EDS personnel didn't seem to grasp the complexity of the PAS system until they started working on it and got farther and farther behind schedule. To make matters worse, a majority of CPHA's most experienced systems personnel quit rather than work for EDS. The Dallas firm then had to fill the vacancies with youngsters just out of school who were over their heads in trying to cope with CPHA's demanding needs. The Ann Arbor EDS contingency came to be known in EDS circles around the country as "the Children's Crusade."

The third fateful decision CPHA management made in 1977 was to update extensively the entire PAS service. It was a highly technical, massive job requiring the rewriting of the system's 750 computer programs. The result of the PAS update was supposed to be a more competitive product, one that was both more comprehensive as well as more incisive in its executive summary of hospital performance for hospital staffs.

The CPHA management had made a common error: trying to do too much in a given period of time. While CPHA had the 1979 deadline for implementing the new WHO classification system, it was also revising its own basic programs. And on top of all this, there were severe stresses caused by the new EDS personnel. What CPHA management planned to accomplish in one year took two years instead.

The effects of the 1979 service crunch were bad. Up until 1979, CPHA had been able to complete a PAS report to a hospital in 48 hours. But in 1979 this turnaround time in some cases ballooned to a period of months. And in many instances, the statistics CPHA compiled were in serious error and therefore useless to its client hospitals. Some hospitals refused to pay for the data; some dropped CPHA completely. The data EDS was generating

was so bad that it caused one senior staff member to remark, "My God, we're buying garbage wholesale from EDS and selling it retail to hospitals." The firm's reputation was damaged as a result, and the 1979 decline in business was the most severe yet.

Along with the logjam in service was an increasing cash flow problem at CPHA. The firm had already been forced to lay off twenty people in late 1978. The company began 1979 with 230 employees. A hiring freeze was imposed in the summer of 1979, and within the next six months, another 25 to 30 employees were lost through attrition.

But to meet its financial obligations in the coming months, CPHA needed a reported \$4 million. Realizing the precarious financial situation of CPHA, area banks would not lend the needed money at reasonable terms. At the quarterly board of directors meeting in June, trustees expressed increasing concern about how the firm was going to solve its problems. The twelve-member board consists of five at-large members, including Slee; a representative of the Southwestern Michigan Council of Hospitals; and two members each from the American College of Physicians, the American College of Surgeons, and the American Hospital Association.

Up until the mid-1979 crisis at CPHA, the American Hospital Association (AHA) had kept a rather disinterested distance from CPHA matters, although for years CPHA board members and staff had encouraged more cooperation between the two companies. But at a specially called board meeting in August of 1979, the AHA came forward with a bold proposal—some call it a major power play—to run CPHA.

The AHA had its own data processing service which it offered to hospitals. Called Hospital Administrative Services (HAS), the product focuses on financial matters facing the hospital administrator, as compared with the PAS's medical focus. AHA had a much more extensive marketing network than CPHA. So AHA offered CPHA board members the following package:

- merged AHA and CPHA marketing operations, in effect terminating CPHA's marketing department
- development of a joint CPHA/AHA product that would provide both medical and financial performance data to hospital staffs
- lines of credit for CPHA from AHA financial sources
- a management contract whereby AHA, with the approval of the CPHA board, would provide the chief operating executive, with Vergil Slee remaining as chief executive officer.

□

Slee was cautious about the AHA proposal. Tensions between himself and the AHA



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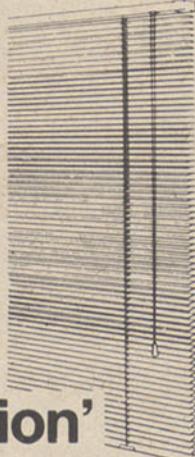
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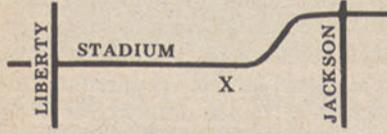
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were nothing new. Some attribute this to a clash of personalities, but the problem was probably rooted in the two companies' differing constituencies and priorities. As a physician, Slee was concerned primarily with the quality of health care, and much of his efforts at CPHA were directed at *improving* health care with the use of the sophisticated medical data systems developed at CPHA. The AHA, on the other hand, is the lobbying arm of the hospital industry. It vigorously espouses the position that the nation's hospitals are already doing a great job and lobbies against government intervention. Most hospital administrators are non-physicians, and their concerns—especially in these dollar-conscious days—center around cost containment. To have an AHA person at CPHA's operating helm could significantly alter the thrust of the kind of service Slee felt CPHA should provide.

In a move to counter the AHA's attempt to gain operating control of CPHA, Slee made a \$9 million request for funds for a multiyear program from CPHA's patron saint, the Kellogg Foundation. But the request was turned down. CPHA staff had put hundreds of hours into the massive Kellogg proposal, which would have again put CPHA on firm economic footing. There had been signs that Kellogg was interested in the plan, and rejection was a big blow to both Slee and his staff. Some speculate that Kellogg officials knew that rejection of Slee's proposal would force CPHA to join forces with AHA, which is exactly what happened.

Actually, the options open to CPHA as its financial situation steadily deteriorated were extremely limited. Because of its special non-profit status, the ailing company could not turn to profit-making firms for help through a merger, nor could it turn to

competitors of AHA because AHA was a CPHA sponsor. In effect, Slee's hands were tied. The board had no choice but to accept the AHA offer or face in the near future the real prospect of running completely out of money. Were that to happen, the effect would be disastrous, given the dependency of the American hospital system

January, CPHA had lost all three of its executive officers in less than a month.

□
It didn't take Manzano long to wield the ax once he took control of CPHA. Within weeks he had fired 40 people on the CPHA staff, giving them one day's notice. Man-

"CPHA had a leg up on the competition you wouldn't believe. They had a head start of over a decade over anybody else. They had a chance to sew up the field, but they blew it. Now they are on the decline and their competitors are growing."

on CPHA's services.

So at the November, 1979 board meeting, the AHA package deal was unanimously accepted by the board, beginning with a 90-day trial period. After 60 or so days under the interim agreement, Slee and senior vice president Donald Parrett realized how much power had been taken away from them by the AHA deal. An AHA official, Allen Manzano, who was brought in as the interim operating chief of CPHA, was calling the shots, not them. So at a special CPHA board meeting in January of this year Slee requested emeritus status and tendered Parrett's resignation. With the client relations vice president's departure in December and with Slee and Parrett departing in mid-

zano, who also runs the AHA's Washington office, describes himself as a "professional manager." He is one of the most opaque persons this reporter has ever attempted to interview. Manzano would hardly even acknowledge that CPHA had been experiencing significant difficulties. His responses to questions were global generalities which could have been as true for General Motors or Ann Arbor Implement as for CPHA. Manzano's recurrent refrain was that he had "great optimism about the future of CPHA." However, he declined to say what he based this assertion on, defending his reticence with the reason that "this is a very competitive business." Manzano will be replaced this month by John

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Bassett, a vice president for finance of an AHA affiliate, Hospital Association of New York. The fact that Bassett is only 32 years old and is coming in to run a troubled, complex business has had a further depressing effect on CPHA staff. Many conjecture that Bassett will be taking his orders straight from AHA headquarters in Chicago. According to one person, more key CPHA personnel are preparing to jump ship as soon as they can find work elsewhere.

Why has CPHA faltered so badly? One present CPHA executive says it was simply a matter of biting off more than the firm could chew in 1978 and 1979. Vergil Slee says part of the problem, along with the strain of producing ICD-9-CM, was that not enough cash reserves were kept on hand.

Richard Remington, Dean of the U-M School of Public Health, has been on the CPHA board for some years now. According to him, CPHA's underlying problem was not management but "the market and competition." He explains, "Particularly in the last half of the Seventies, we saw some major firms established. Some of them were beginning to put together the two important components of hospital data—the management, accounting, fiscal side, along with the professional side. While none of those firms got nearly as large as CPHA, the pressure they put on CPHA was substantial. . . . When there's a deteriorating market situation, lots of personality issues and interorganizational issues begin to acquire prominence. People say, 'Well, I wonder if it wouldn't help the situation if we got rid of so-and-so, or if we changed our data processing system, or if we did this or that.' But to me these aren't the causes. The basic

cause is the market—good old American free enterprise."

Some who have been closer observers of CPHA performance over the years dispute Remington's analysis. One person asserts, "Here's a company [CPHA] that had a leg up on the competition you couldn't believe. They had a head start of over a decade over anybody else. Beyond that, they have been actively sponsored by some of the largest, most prestigious organizations in the medical field. CPHA had a chance to *sew up* the field, but they blew it. Now they are on the decline, and their competitors are growing. And this isn't accidental. It's because CPHA's competitors have introduced more sophisticated equipment and have been consistently more service-oriented than CPHA has."

This critic lays the blame for CPHA's troubles on the firm's upper management, which he says was inept. "There was an expression around CPHA called 'chasing butterflies.' It referred to a recurrent phenomenon whereby large sectors of CPHA staff would be told to drop everything and pursue some idea or another that interested Vergil Slee at that moment. Usually in a matter of weeks, the project would be dropped and they would go back to their regular duties. It created a rather chaotic atmosphere which did not allow proper attention to priority problem areas.

"Personnel turnover was so bad at CPHA that they had to hire a special consultant to try and find out how to hold on to key people. It was just horrendous—a much higher turnover rate than for comparable organizations. People didn't want to stay in an organization in which decision-making was so centralized. Often important decisions affecting whole teams of people were needlessly delayed for weeks. A lot of people didn't feel there was a coherent di-

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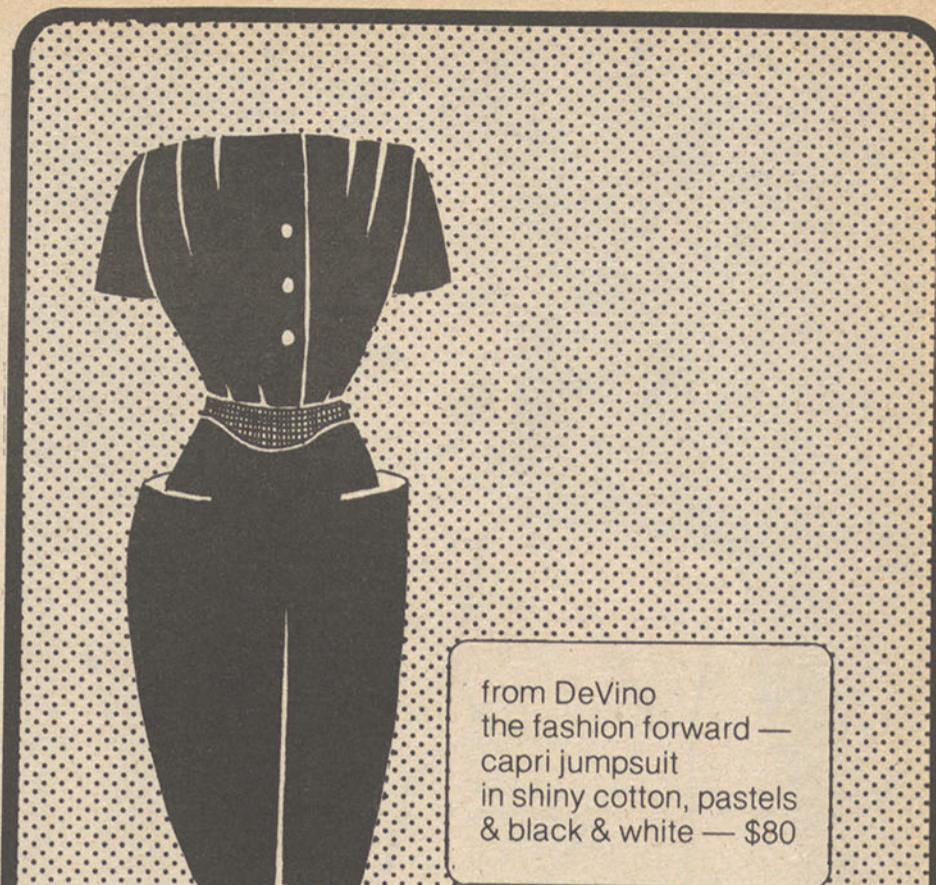
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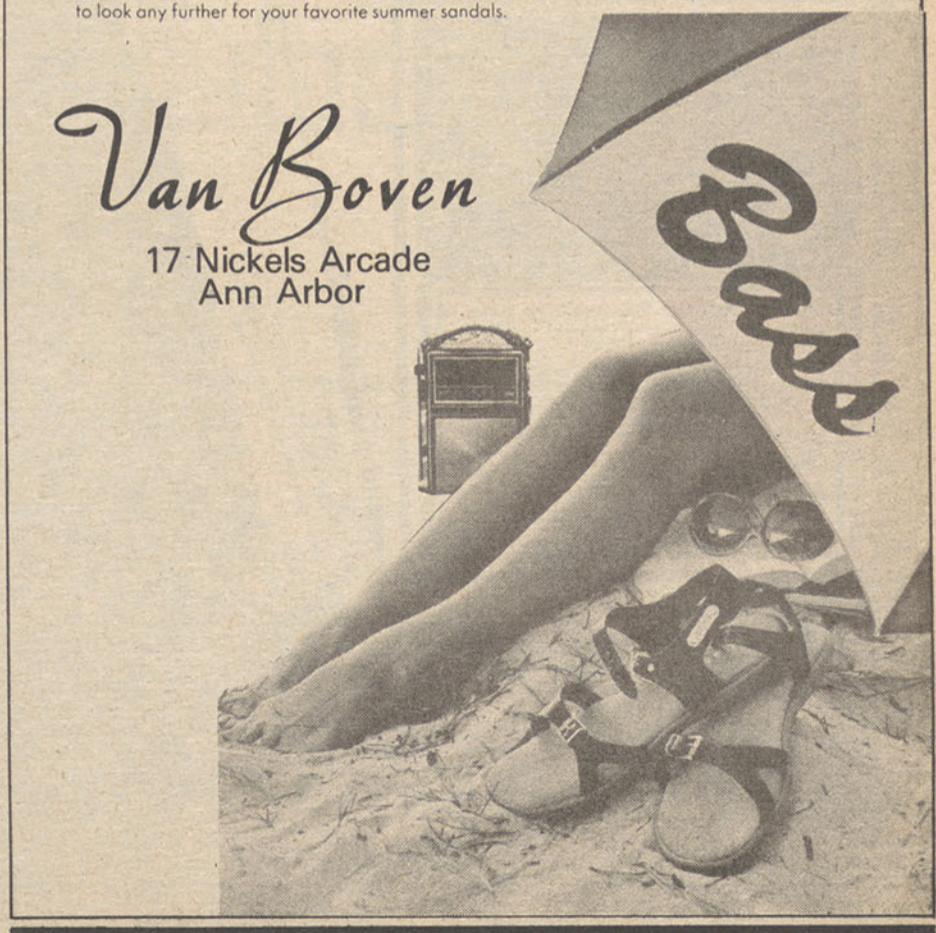
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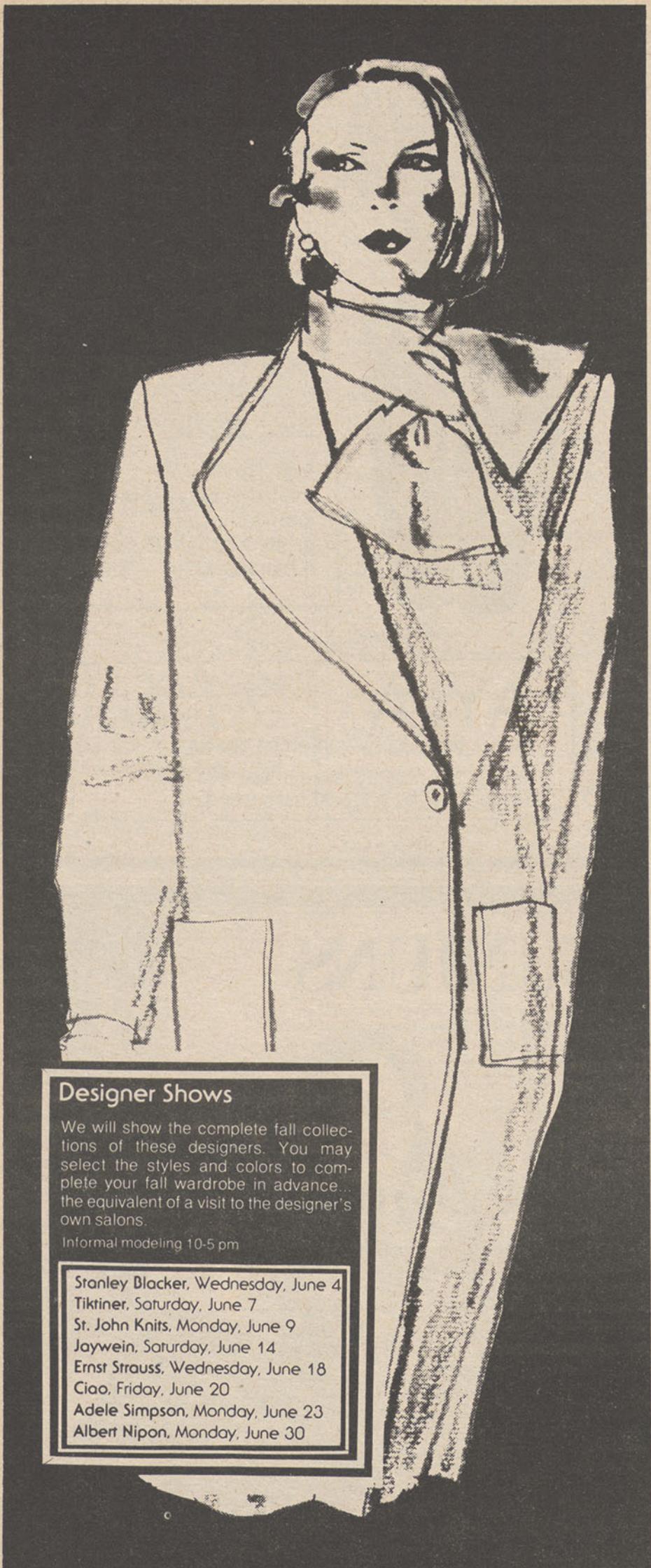
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rection in which CPHA was moving.

"Some people may point to the 1979 log jam CPHA experienced as an exceptional event. The truth is that CPHA has rarely completed a major project on time. It is almost always late in completing them. So 1979 was really just the culmination of a trend."

This person gives two major reasons underlying CPHA's problems. First, experienced, competent managers were not hired by Slee to run the business. Secondly, there was too much emphasis on performing prestigious professional activities at the expense of activities which would keep the firm on a sound economic footing. "Look at ICD-9-CM (the three volume classification of diseases CPHA compiled). I know some say CPHA had no choice than to do that project, themselves. I doubt that. I think other organizations could have been brought in at least to help, but were never contacted. I think Slee wanted the prestige of having the CPHA name on the spine of what is the standard guide to disease classification in the country. CPHA has tended to pursue lofty goals and ignore the marketplace."

This comment is echoed by another person in a position to closely watch CPHA decision making over the years. "PAS is really much more elaborate and sophisticated than it needs to be, than what the client out there demands. I don't think CPHA needed computer programs with hundreds of error messages and hundreds of edits and audits. CPHA has given its clients much more elaborate services than they could appreciate. Instead of responding to the clients' recognized needs, CPHA would design a wonderful system and kind of lay it on its clients, saying, 'You need this.'"

At the center of CPHA decision making was Vergil Slee, of whom one person commented, "Slee was years ahead of what hospitals have seen that they needed. He was talking about medical audits ten years before it was a term in general use in hospitals. He was a real visionary. But he wasn't by nature a management type. He's a dreamer, an innovative thinker. A very smart man. But he was always dreaming up projects without assessing whether or not the resources were available and whether it was practical to commit them to a new venture instead of the ones CPHA was committed to already. And another problem with Dr. Slee is that he was always designing Lincolns and Cadillacs when 80% of the market wants VWs."

One of the things which created disaffection among the CPHA staff was the frequent reorganizations. Major changes typically including shifting department heads and breaking up and reforming departments took place almost annually over the

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		Stillborn	Stillborn
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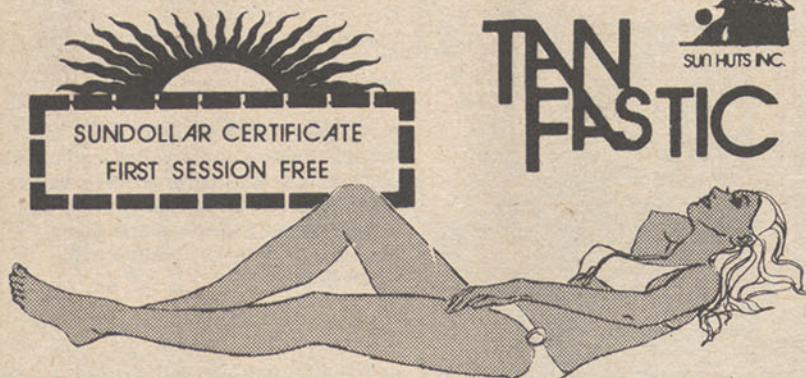
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The Million-Dollar Verdict

In a stunning jury decision, Ex-Sheriff Fred Postill has won his long battle with reporter Bill Treml and The Ann Arbor News. Here's how the jurors made their decisions.

By TOM WIEDER

"It was a total vindication."

—Fred Postill

"I don't think the jury did their job. They really screwed up."

—Bill Treml

Those were the reactions, respectively, of former Washtenaw County Sheriff Frederick J. Postill and veteran *Ann Arbor News* reporter William B. Treml, to the jury's verdict in the recently-concluded libel suit Postill and former jail administrator Frank Donley brought against the *News*, Treml and three other defendants.

The jury found that the five defendants had libelled Postill and Donley in a series of stories stemming from a July, 1976, wedding reception brawl at the Chelsea Fairgrounds which involved Postill, Donley, and deputy sheriff Basil Baysinger. The jury awarded damages of one million dollars to Postill and Donley.

News attorney and Fourth Ward City Councilman Ed Hood says the verdict is, to

his knowledge, the largest libel award in Michigan history and may be the largest verdict of any kind ever in Washtenaw County.

What were the reactions of the parties involved to this dramatic verdict, and how did the jury reach its decision? I talked to the major parties in the suit, their attorneys, and four of the six members of the jury.

Fred Postill

Fred Postill has lived with a dark cloud over his head ever since the stories first appeared in the *News*. Postill and Donley, the stories said, threatened to kill Baysinger the night of the brawl and repeated the threats for several days thereafter. Postill was accused of beating a jail inmate, misappropriating funds, of allowing an inmate to have sexual relations with a woman in a jail office, and of "total misadministration" of the department.

The charges came from a collection of mostly unnamed sources. They appeared in three key articles written by Treml during the week after the incident. In returning the verdict for Postill and Donley, the jury has declared that the charges were false and that Treml and the *News* either knew they were false or printed them with "reckless disregard" of whether they were false or not. These are the elements that a public of-

ficial who is a plaintiff in a libel suit must prove, according to a landmark decision of the United States Supreme Court, *New York Times v. Sullivan*.

"It was a hard thing to prove," commented Postill. "The jury verdict supported my contention that the *News* was out to get me for a long time. Treml constantly manipulated things. To finally be able to bring this all out to the public and have the justice system confirm it is terrific. The punitive damages (\$500,000 of the \$700,000 awarded to Postill) showed how strong the jury's feelings were."

Postill now heads his own firm, Criminal Justice Consultants, Inc., which provides technical and management assistance, help in getting federal grants, etc. for police agencies and corrections facilities. Postill has recently bought a home in Superior Township and is actively considering running for County Commissioner. He has also been urged by several people to run again for Sheriff.

Frank Donley

Before Frank Donley ever saw the inside of a jail as an administrator, he had seen the inside of several jails as a prisoner, including a prison stint for armed robbery. After leaving prison, however, Donley went straight, getting involved in prison reform and eventually ending up at Eastern

Michigan University, where he met Fred Postill. Even Ed Hood praised Donley for the turnaround he had made in his own life. "You have to tip your hat to Frank Donley for what he's been able to do. It's exactly what the public wants an ex-convict to do."

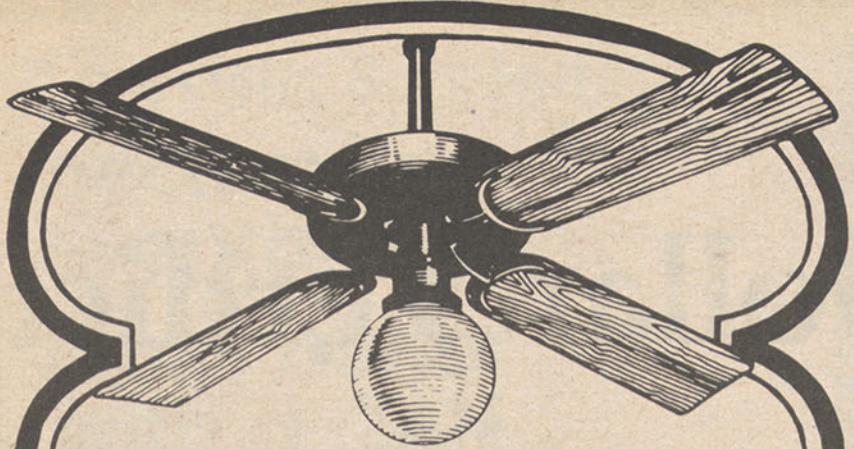
"The job (as jail administrator) was the most significant thing that ever happened in my life," says Donley. "It was my first chance to implement my ideas." When Postill was defeated for re-election, at least partly due to the damaging publicity, Donley was once again out of a job.

"Nobody would touch me because of the publicity," Donley says. "I'm an alcoholic. I started drinking and didn't stop for a year and a half. All this time these allegations were made, there was no way to refute them. I was surprised by the verdict. I really didn't believe the jury would believe us. It's really a vindication from the jury."

Finally, two years ago, an employee of the Michigan Department of Corrections heard Donley give a speech and offered him a job. He now serves as a Correctional Facilities Specialist, inspecting jails, investigating complaints, making rules.

Bill Treml

Bill Treml has been a reporter for the *Ann Arbor News* for 27 years, and spent two decades of that time as the police re-



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porter. His flag-waving, conservative views became well-known to *News* readers in the early 1970's when he wrote a weekly column. He now carries the stigma of being declared a libeler by a jury of Washtenaw County citizens. "As far as I'm concerned, the jury obviously didn't listen to the testimony. The verdict is at odds with the evidence. I believed the stories were true then, and I believe they're true now. The verdict was a little better than a poke in the eye with a sharp stick, but not much." Since the trial ended May 9, Treml has returned to his reporting duties and says he continues to receive "total support" from his bosses at the *News*.

Basil Baysinger

Basil Baysinger is now a two-time loser in court battles with his former boss Postill. Baysinger brought felonious assault charges against Postill after the Chelsea incident and, by posting a small bond, forced the prosecutor to prosecute. A jury took just twenty minutes to acquit Postill. Baysinger refused to discuss the libel verdict with the *Observer*, saying that our previous coverage of the trial was biased in Postill's favor. "He's a big bureaucratic politician and I'm just a puny-assed deputy. Nobody listens to me, but his word is golden." Baysinger was fired by Postill but reinstated by his successor, Sheriff Thomas Minick, and remains a deputy today.

The Jurors

Postill and Donley probably couldn't have hoped for a better jury. The five white women and one black man who made up the jury included four persons from Ann Arbor and two from Ypsilanti. There was no representation from the conservative "out-county" areas where Postill was never liked and fared



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poorly politically. Five of the six jurors had some amount of college education, and two work in the relatively liberal environment of the University of Michigan and Eastern Michigan University.

The jurors endured 23 days of testimony from scores of witnesses who were questioned by a battery of six lawyers. Postill and Donley argued that they were the victims of a concerted effort to discredit Postill's administration and force him from office. Postill claims that "old guard" deputies who disliked his liberal reforms of the department participated in this effort, as did Treml, who was also miffed that he no longer got the special treatment he had received during the administration of Postill's predecessor, Doug Harvey.

The *News* defense attorney, Ed Hood, argued that all of the charges the *News* printed were true, and in any event Treml had taken sufficient steps to find out if they were true before he printed them. If the *News* had prevailed on either point, Postill and Donley would have lost. It wouldn't have been enough for the plaintiffs to show that the charges were false. They had to prove by "clear and convincing evidence" that there was "actual malice" on the part of the *News*, that is, that the *News* knew them to be false or printed them with reckless disregard of the truth.

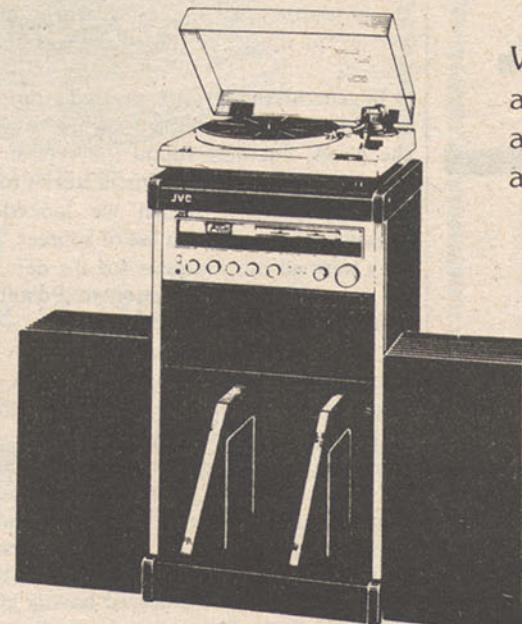
Five of the six jurors accepted the Postill view of the events almost lock, stock, and barrel. That was enough for victory, since unanimous verdicts are not required in civil cases. The only dissenter was the one black male. We were able to reach five of the jurors, including the one dissenter, and all but one agreed to discuss their verdict, as long as their names weren't used.

The jurors became convinced that there wasn't any credible evidence to support most of the charges leveled at Postill and Donley. At least two things led them to this conclusion. One was what several jurors described as the obvious hostility which the defense witnesses, most of whom were sheriff's deputies, displayed toward Postill and Donley.

"The animosity on the part of the deputies was evident even in their voices," said one juror. Another described the defense witnesses as "old guard deputies who just didn't like Postill." A third juror said that the plaintiffs' witnesses, which included the doctors who set up the jail medical program under Postill and two former mayors of Ann Arbor, Robert Harris and Albert Wheeler, were simply more believable than a group of obviously antagonistic deputies.

The alleged death threats seemed to be of greatest concern to the jurors, and they didn't believe there was any substantial evidence that they ever took place. "There

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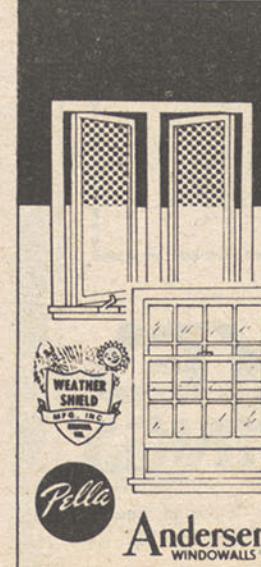
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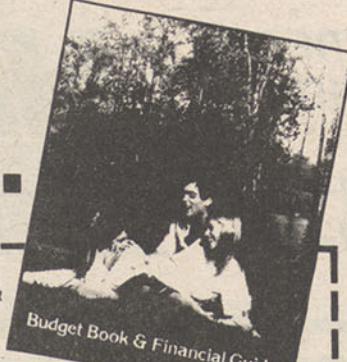
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was just no credible evidence of the death threats," said one juror. According to all three of the jurors from the majority, the defense witnesses lost any credibility they may have had because their testimony was very inconsistent and in some cases contradictory.

One example of the defense's credibility gap was cited by two jurors. Mrs. Baysinger claimed to have been in the hospital for four days after the Chelsea incident, suffering from the effects of an alleged physical assault by Postill and the trauma of the death threats. But a co-worker of Mrs. Baysinger testified that she was at work during part of the time she claimed she was hospitalized.

In general, the jurors expressed sympathy for Bill Treml and little hostility towards the *News*, but they found the veteran reporter's handling of the Postill stories totally unacceptable. "When we looked at Treml's notes, we saw a list of sources, and they were all the witnesses for the defense, no one with any connection to Postill. It seemed like it was all one-sided."

One juror was particularly harsh in her criticism of Treml. "You don't check out charges against a man by asking his enemies if they're true. That's what Treml did. His stories were based on rumors and confidential sources, most of whom were, at the very least, disgruntled deputies, if not actual enemies."

In several instances, persons whom Treml claimed as his sources denied having given him the information attributed to them or any information at all.

The long-standing animosity between Treml and Postill was evident to several of the jurors, and one felt the reporter was "probably out to get" the sheriff. In light of this evident hostility, the jurors wondered, why was Treml, who was no longer covering the police beat in 1976, allowed to cover the sensitive issues that emerged that July? The jurors felt that the early stories, written by *News* reporters Nancy Dunn and John Barton, were relatively fair and unbiased. Only when Treml began writing them did the stories lose their credibility.

The one dissenting juror felt that the plaintiffs hadn't met their burden of proof. "The defense testimony was inconsistent, but I think something happened. I had a

lingering doubt that some of the things were true. I didn't think that the charges were proven false."

Ed Hood

News attorney Ed Hood was stunned by the verdict. He was convinced that he had proven all of the charges true and had demonstrated that Treml had performed professionally. He questioned whether the jurors understood the rather complex instructions from the judge and fully comprehended the burden of proof imposed on the plaintiffs.

The jurors we spoke to said they had no trouble with the judge's instructions and seemed to have mastered the elements of a libel case amazingly well for persons untrained in the law. Initially, the jury was divided 3-3, but after about five hours of deliberation, two jurors were persuaded to join the plaintiffs side. "We kept listening to the tape of the judge's instructions and we took it point by point," a juror said.

One or two of the jurors wanted to award the full amount requested by Postill's attorney, Phil Green—\$1.9 million for Postill and \$400,000 for Donley. But the jury compromised on the \$1 million figure for both plaintiffs.

Ed Hood says he will try to get the verdict overturned by the trial judge and, failing that, will appeal the case to the Michigan Court of Appeals. The process could take years and will cost thousands of dollars. The transcript of the trial will take at least three months to prepare and will cost \$6,000 to \$10,000, according to Hood. The case has already been extremely expensive. Hood estimates that the *News*' out-of-pocket expenses, not including legal fees, have already reached \$20,000. The \$1-million judgment will increase by 6% annual interest, counting from the day the suit was filed until it is finally paid. Both sides say they are confident of winning the appeal. □

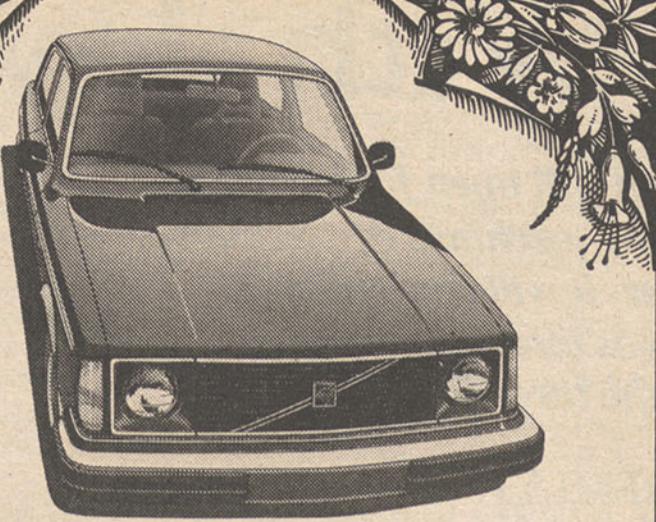
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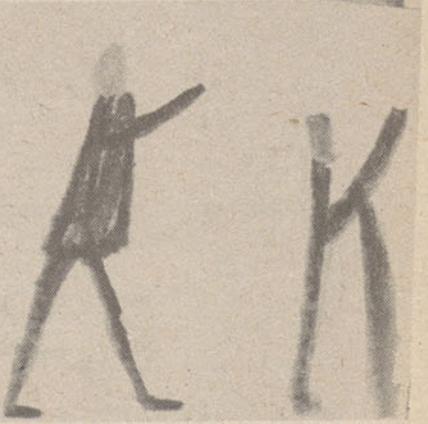
Education With Joy

A new private elementary school will open for Ann Arbor children this fall. Based on the teachings of German romantic Rudolf Steiner, it will emphasize creativity and action as integral parts of learning and the three R's.

By ANNE REMLEY



From the book "Education towards Freedom," a survey of Waldorf schools



Plans are in the final stages for a new local elementary school to open this fall—a school that will have no standardized textbooks, no dittos, no workbooks, no cassette recorders, no public address system, no paper and pencil tests, and no plastic learning materials. Oral telling of folk tales, improvised dramatics and dance, and watercolor painting are part of each day's activity. This twentieth century anomaly is the Waldorf elementary school, whose planners are currently looking for a small rentable building or a spot of land for a portable classroom. The private, non-profit school will have from one to four grades to start with, depending on enrollment, teacher availability, and current fundraising.

School plans have been developed over several years by a group of families in the Ann Arbor area who are devotees of the learning approach developed by Rudolf Steiner, an exuberant early twentieth century thinker much influenced by Goethe. Steiner was a many-sided personality, active in music, writing, farming, art, science, transcendental philosophy, and the mysterious eurythmy—an intricate system of expression that combines dancelike movements with specific consonant and vowel

sounds. In 1919, Steiner started a school in Stuttgart for the children of workers in the Waldorf Astoria cigarette factory. The

name Waldorf stuck as the pedagogic ideas spread around the world. Over two hundred Waldorf schools exist today.

Rather than emphasizing conventional textbooks and electronic gadgetry, Waldorf education stresses the personal relationship between student and teacher. Waldorf learning experiences involve doing, feeling, and creating. Judy McKee, professor of educational psychology at EMU, says the Waldorfers "love kids and get wonderful results. They seem to have more insight about how children acquire 'the basics' and what the nature of children is really like."

The group's proposed first grade teacher and their leader in seeking a site and added funds is Ruth Nilsson, a Pittsfield Village resident who joined the local Steiner discussion group when she was a U-M German and linguistics student. Nilsson, 34, is an earnest, blonde woman with a European peasant aura with her kerchiefed hair and brilliant multi-colored handknit skirt. She lived for seven years in Germany and Scandinavia, worked for six months in a Stockholm Waldorf school, and returned to the U.S. for Waldorf training and a U-M teaching certificate. She glows with spiritual conviction when she talks about Waldorf.

"We try to create a mood for the children," Nilsson says, "to make the situation special." For example, meetings of the

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Steiner-style "Saturday Club" opened with the teacher lighting a lantern and leading a procession of children into the classroom for storytelling and art lessons. This summer the procession leads to a blanket in the middle of a field for stories followed by gardening—from "encounter to experience to idea," explains Nilsson. "We always move from the concrete to the abstract."

Each day in the unusual new school will start with a similar intriguing ceremony followed by an intensive two-hour focus on one area—science, math, social studies, or language arts. Children and teacher will approach their topic holistically and inductively—with projects, observation, dramatics, movement, and much art. They will paint with vivid watercolors, do stitchery, and make models in wood or pleasantly malleable scarlet and gold beeswax. Each child records his or her learning in a handmade book, using the most beautiful handwriting and illustrations possible. These personal textbooks with their vivid designs and illuminated lettering become cherished treasures. Some end up in safety deposit boxes.

Waldorfers believe each day should have rhythm and balance. After starting with intense concentration, they turn to a formalized period of art, music, movement, and foreign languages—German and French or Spanish. The day ends with gardening, physical activities, and handcrafts that include woodworking, knitting, weaving, and stitchery by all.

Movement is also an integral part of Waldorf learning, even of math. For example, a group of young children will march around the classroom, getting the feel of what "five" is, by chanting a humorous rhyme with five beats per line:

Digging/Down in/Deepest/Darkest/Dungeons Gleeful/Goblins/Gather/Glittering/Gold

A key goal of Steiner schools is a quality much emphasized by 19th century German romantics: joy. Joy is seen as an important human quality in itself and as a key to learning. To cultivate joy in reading, Nilsson says, "Young children should hear stories, talk, and act things out. Then they'll be ready and eager for the abstractions. If you follow the road of 'the sooner the better, the faster the better,' if you confront the abstract symbols too early, you hop over that quality of joy

that's important in learning to read." She relates, "A local nursery school teacher called and asked me, 'How do you teach three-year olds to read?' I answered, 'We have much more important things to do than that. We are preparing the way.' " Waldorf stories aim to retrace the history of humankind using sources that are "worthy of children"—fairy tales; legends; animal fables; stories from the Old Testament; Norse myths; Greek, Roman, and Medieval European tales; and U.S. history.

The school experiences Waldorf students are given ultimately reflect the philosophy of founder Rudolph Steiner. He asserted

conventional classrooms provide. With the advent of Waldorf this fall, all approaches will be represented locally. Montessori boasts two elementary and four preschool programs in Ann Arbor, while Dewey's ideas are reflected in the optional informal classrooms in the public schools and, to some degree, in Clonlara, a Summerhill-type private school.

Montessori and Waldorf diverge over Steiner's encouragement of kids' imagination in using learning materials. Montessori's beautiful and intriguing wooden equipment allows only one correct sequence and requires a businesslike approach. Waldorf and informal education both emphasize "learning by doing" and moving from concrete to abstract learning as described by Swiss psychologist Jean Piaget. But the Waldorfers do not emphasize democratic decision-making and choice. They stress imitation and emulation of respected adults more than informal educators do.

Noting these differences, Judy McKee cautions, "Waldorf is not for everyone."

She suggests that parents visit "two or three times—as they should any school to see if they like the methods and the teacher."

Terry Dumas, Child Care Center Licensing Consultant for the State Department of Social Services, periodically visits the Waldorf School in Detroit. He tells us, "It's amazing what some of those children are doing in dramatics, role playing, creative movement, color, and self-expression." Dumas criticizes the preoccupation of public schools with "cognitive skills and numbers" at the expense of a more joyful learning experience. He laments, "The same methods that have failed in the primary grades of our elementary schools are being imposed on children earlier in preschool programs. There doesn't seem to be any questioning of the methods themselves."

The Waldorf movement has experienced a spurt in growth in the last decade. Judy McKee points out that the movement accords with the current trends to simpler living and holistic health. She says, "These days when people are popping vitamins and talking natural foods, and when high-powered executives are putting on jeans and getting on their hands and knees in a garden plot after work, it just may be that Waldorf education is an idea whose time has come."

A key goal of Steiner schools is a quality much emphasized by 19th century German romantics: joy. Says Ruth Nilsson, "If you follow the road of 'the sooner the better,' if you confront the abstract symbols too early, you hop over that quality of joy that's important in learning to read."

that people, animals, plants, and inanimate things have an underlying spiritual nature. People can most fully develop both their inner souls and outer selves by making their lives a blend of thought, creativity, and action. They will find four essential tools in enthusiasm, balance, rhythm, and the pursuit of excellence. Steiner called for dedication and service to others as a way to help all become "free human beings who are able of themselves to impart purpose and direction to their lives."

Nilsson stresses that the school is non-denominational and says the local preschool, now meeting in Friends Center on Hill Street, has pupils of many creeds and races.

While Steiner was challenging conventional schooling in the Stuttgart cigarette factory, Maria Montessori was launching an innovative school for street urchins in Rome, and John Dewey was developing U.S. progressive education. All three advocated a more active role for pupils than con-



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he rubber stamp display
at The Peaceable Kingdom, 111 West Liberty,
and a much smaller one
at Middle Earth on South
University, are the only
current public manifesta-
tions in town of an addictive under-
ground hobby that is popping up all over
the world.

The rubber stamp craze is just now grow-
ing out of its infancy, and little mass media
attention has been paid so far to a pastime
that usually starts small but can become a
consuming part of its practitioners' lives.

Lisa Gottlieb and Linda (L.B.) Bailey
know how that can happen. They're friends,
and they both waitress at Sevá on East
Liberty. For L.B.'s 29th birthday a year
ago, a friend, knowing her fondness for al-
ligators, gave her a book about alligators
and a rubber stamp of two alligators kissing
each other. Then Ada Yonenaka (variously
known as Ada Why? and Ada Why-Not?)
started sending her old Ann Arbor friends
beautiful rubberstamped postcards after
she moved to California. "It's addictive,"
she warned.

Within a few weeks L.B. had 15 stamps.
(Her collection now numbers over fifty.)
She got her co-workers interested, and now
a favorite pastime for L.B., Lisa, and other
friends from Sevá is getting together for a
rubber stamp party, where they share each
other's stamps. It's even better than playing
paper dolls as kids, they say.

"I realize rubber stamping is therapy,"
L.B. says. "You can get a lot of your ag-
gressions out. [STAMP, STAMP, STAMP,
and she has produced a gang of frolicking
clowns.] You don't have to be able to
draw—and you don't have to clean your
brushes. But you have art when you're
done. I have a good sense of forms and
color—I like to color my stamped designs
in."

L.B. also likes to change ink colors with
the same stamp. By not wiping the stamp
off after ink colors are switched, she can
produce a line of geese, for instance, that
start out red and end up blue, with shades
of purple in between.

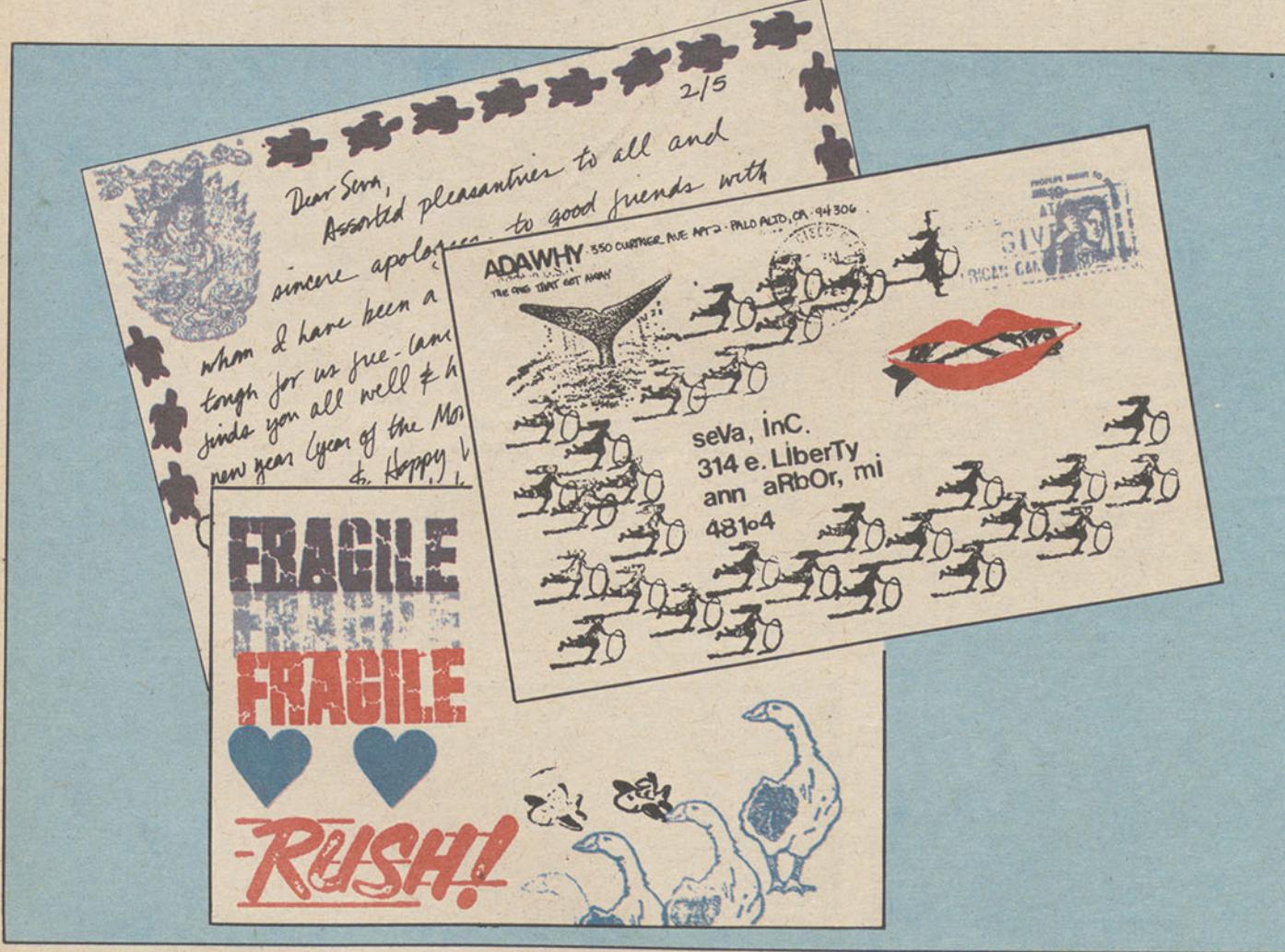
"THIS IS NOT ART" is a wonderful
stamp," Lisa Gottlieb breaks in. "I don't
know why. I use it a lot on collages and
drawings. It says, 'Don't worry. This is not
art.'"



RUBBER STAMP MANIA

A contagious enthusiasm has broken out in certain sections of the local populace.

By MARY HUNT



Rubber stamps make for art that's quick and extremely accessible. Anyone can do it. It's a low-technology form of printing—good rubber stamps can even be carved from erasers. (Eberhard Faber Rubbleen erasers are favored by serious stampers.) Rubber stamp images are repeatable, which makes the medium fit in well with pop-influenced art. Repetition can convey a sense of rhythm and design, yet there's a spontaneous variety to the repeated images that give them a handmade flavor as well. Images are applied at uneven angles—it's hard to get them lined up straight even if you try—and the ink coverage varies. Thus the images never seem too uniform. Rubber stampers discover right away that stamping is an open-ended kinetic process that develops its own physical rhythm. Once you get going, it's not altogether certain what you'll

end up with.

All these qualities lead rubber stamp fans to regard stamp art as a superior art form—uniquely democratic, cheap, and able to bypass the commercial channels that, they feel, taint those media which are more expensive and difficult to master like painting or etching.

Mail art is a relatively recent genre that is done on postcards, envelopes, or letters, usually with rubber stamps and collage. Perhaps Ann Arbor's most active mail artist is Tom Dorien, formerly a tobacco shop manager, currently unemployed. "Cheap Trash" is his mail artist name and likewise the name of his occasional publication, which compiles favorite examples of mail art he has received. Dorien exchanges art, mainly in the form of postcards, with about fifty people across the country.

Practitioners of mail art find out about each other through postal art shows and their catalogs. "You're in one show and it snowballs, you get invitations to three more shows," Dorien explains. "It's an esoteric network that goes over the whole planet eventually. [Mail art and rubber stamp art are especially big in The Netherlands.]

"Mail art is a true alternative art form," Dorien continues. "Other art forms rely on galleries or museums to communicate. They all have some kind of commercial tie-in. In mail art, no money is exchanged, except for an occasional catalog. It's a free exchange between artists—not meant for the general public except for shows."

Rubber stamps have long been confined to the domain of business, and traditional



rubber stamp shops have catered to business customers—shippers who require stamps with return addresses and mailing instructions, businesses that need custom deposit stamps for checks, laundry rental services that mark linens, meat processors who stamp meat, and so forth. The very word rubber stamp, used as a verb "to rubberstamp," conveys a bureaucratic process, and any tourist who's watched a customs inspector in action on his passport recognizes the heady sense of authority a simple official stamp can convey.

The bureaucratic, official nature of the rubber stamp has endowed it with built-in capabilities for satiric and humorous expression. German artist Kurt Schwitters, one of the fathers of collage, used rubber stamps to embellish his works as early as 1919. Official stamps form the basis for a good number of Saul Steinberg's drawings. And the popular inspirational artist Sister Corita Kent has used hand-carved rubber stamps (both letters and images) in some of her books.

But within the past few years rubber stamps have begun to attain the status of a craze akin to postcard collecting (which became an extremely popular hobby during the Golden Age of the Postcard, about 1910). When former U-M botany student Stephen Nose first met rubber stamp fanatic Jessica Alicia Katzen, founder of Rubberstampede stamp company in Berkeley, California, a little over a year ago, Katzen and a friend were operating her mostly mail order business out of an 8' x 10' room in her home. She advertised only at West Coast art fairs and through her catalog. Today Rubberstampede occupies about 1,000 square feet and employs six people, including Nose, who serves as production manager.

Rubberstampede is one of many non-traditional stamp companies offering hundreds of images—everything from stylized Japanese motifs to patchwork blocks to cartoon characters, but concentrating on line cuts used in advertising, mostly from the nineteenth century. Such material is copyright free and in the public domain, so artwork can be used without cost. Many popular images from commercial rubber-stamp companies have been legally swiped from Dover Books' Pictorial Archive series of copyright-free line drawings. Animals (especially cats, dogs, butterflies, and uni-





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corners) are Rubberstampede's best-selling category of image, according to Nose;

ber stamp madness. It includes a lovingly-researched history of rubber stamps, their myriad uses and their role in art, along with

buyer's guide to new and old rubber stamp companies and their catalogs; and much more.

BORING BULLSHIT!

are its most popular stamps.

Rubberstampede and other new rubber stamp companies (including All Night Media of Forest Knolls, California; Bizzaro Rubber Stamp Catalogue of Providence, Rhode Island; The Flim-Flam Shop of Chagrin Falls, Ohio; Hero Arts of Berkeley; and Red Rubber Valley of Fairfax, California) are just beginning to tap into established channels of distribution. They may be run more like businesses than a few years ago, but at their core is usually a long-time rubber stamp nut, not a canny entrepreneur, and they share a common streak of personalized rubber-stamp craziness. Their catalogs may be colored by hand in part. Customers are often encouraged to send in examples of their art or call up to chat about ideas.

There is no more splendid example of rubber stamp fanaticism than *The Rubber Stamp Album* (Workman Publishing, \$6.95), a 215-page, large-format paperback by two female stamp freaks, Joni Miller and Lowry Thompson. This intelligent, funny, instructive, work is likely to inspire anyone with latent tendencies toward rub-

ber stamp madness. It includes a lovingly-researched history of rubber stamps, their myriad uses and their role in art, along with

buyer's guide to new and old rubber stamp companies and their catalogs; and much more.



PETER YATES

Bethan and Rhian Jones enjoy their rubber-stamp tattoos. Non-indelible ink comes off with soap, water, and a little scrubbing.



hundreds of examples, plus notes on stamping technique and special effects, inks, how to clean stamps, and how stamps are made; a scholarly bibliography; a 30-page

The Rubber Stamp Album is available at The Peaceable Kingdom or on special order from area bookstores. To get an idea of some of the surprising multi-colored effects



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that can be achieved with rubber stamps, see Kirstin Neelands' displays at the same store. (Imagine a chorus line of dancing fruit, with a yellow banana, a purple grape bunch, brown pineapple, and so forth. Rubber stamps in fanciful designs and forth-right expressions (including a lipstick blot, dancing couples, palm trees, and phrases like "OVERRATED" and "REPITIOUSLY REDUNDANT") can be purchased for from \$1.75 to \$4.50 and up at The Peaceable Kingdom and Middle Earth. Of course, office supply stores stock the usual business-related stamps: RECEIVED, SPECIAL HANDLING, FIRST CLASS, and the like, along with simple alphabets and numerals. Stamps with architectural and landscaping symbols can sometimes be found. And individualized rubber stamps, made from any kind of artwork, can be ordered from Rubber Stamps Unlimited (761-7744) or Leslie Office Supply. A black-and-white photograph, a sketch, a child's drawing can all be turned into rubber stamps. Both firms also offer one-day service on type-set rubber stamps. At Leslie, prices start at \$3, with \$1.75 for each additional line.

Some teachers have found stamps a way to make grading papers more fun, for themselves and their students as well. People who hate writing letters may find the process more appealing with a few stamps to embellish paper and envelope. You can make your own greeting cards, you can stamp on fabric with indelible ink, you can make kids' tattoos with washable ink... the applications are limitless. □



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CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to Mary Hunt, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for July events, for example, must arrive in June. All material received by the 15th of June will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

THE ARK COFFEEHOUSE, 1421 Hill, 761-1451.

One of the warmest, friendliest places in Ann Arbor for live music. Mainly folk music, although the term is defined broadly. June schedule unavailable at press time. However, Thursdays generally feature one artist or group followed by a different group for the weekend. ALL WEDNESDAYS: Hoot night with open mike for aspiring performers.

AURA INN, 11275 Pleasant Lake Road (on the way to Manchester). 428-7993.

An updated country roadhouse on Pleasant Lake. JUNE 6, 7, 13, 14: Mike Katon Band. JUNE 20, 21, 27, 28: Sailcatz (see Flood's). EVERY SUNDAY 5-10 p.m. Bluegrass Festival.

THE BLIND PIG, 208 S. First, 994-4780.

Seating at the Pig is extremely limited, so it's advisable to get in before 9 p.m. on weekends. No dancing. JUNE 6-7: Steve Nardella Band. Authentic roots rock'n'roll. Though their expanding popularity demands a larger room, there's nothing like seeing a band in its home club. JUNE 13-14: Tapert-Sparling Band. A quartet that rocks with feeling, combining the sensitive song writing of Don Tapert, a favorite Flood's off-night solo performer, with Tim Sparling's powerhouse piano. Not real showy, just good. JUNE 20-21: The Urbations. Leader David Swain of the II-V-I Orchestra has decided to start a "more accessible" band. Translated, Swain has traded his baritone for an electric guitar and a tongue-in-cheek flirtation with rock 'n' roll. While it lacks the abandon of a less schooled group, it's wonderfully entertaining just the same. JUNE 27-28: Andy Boller Band. Actually the remnants of Steve Newhouse's recently disbanded group. Fun-loving rock & rhythm & blues with the emphasis on Boller's own tunes, which sometimes sacrifice originality for marketability. EVERY MONDAY: Boogie Woogie Red. Barrelhouse piano and vocals keeping the blues alive. When he's hot, he sizzles.

BUTCH CASSIDY'S, 3250 Washtenaw, 971-1100.

Formerly Zelda's Greenhouse, B.C.'s is the latest incarnation at the Crystal House Hotel. Plans to feature exclusively Country & Western music, weekends at least. Dancing.

THE COUNT OF ANTIPASTO, 1140 S. University, 668-8411.

Live music on weekends only. No dancing. No cover charge either, although drink prices are raised slightly. JUNE 6-7: Vantage Point! Returning to their earlier Tucker Blues Band roots, the pop-jazz approach has been shelved in favor of a big, organ-led R&B sound. Currently featuring guest guitarists until a replacement for L.A.-bound Mark Tomorsky is selected. JUNE 13-14: Cartunes. Impeccably performed FM radio rock&roll. From Springsteen to Steely Dan to Crosby, Stills, Nash and Young with some originals. JUNE 20-21: Footloose. An unusual combination of bluegrass, gospel and jazz. Strings and harmony vocals. JUNE 27-28: Semblance. Five-piece fusion group that's equally convincing whether performing rock, funk or bebop.

DEL RIO, 121 W. Washington, 761-2530.

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THE EARLE, 122 W. Washington, 994-0211.

Cocktail jazz seven nights a week. Dancing. JUNE 6-7: Gary Havercate Trio. An inventive, finesse pianist, Gary's played with Sam Sanders and Visions. Dan Kolton and Larry Bell round out the group. JUNE 13-14: Howard White Trio. Features Caribbean music and jazz plus Howard White's soulful vocals. JUNE 21-28: Joe Summers Trio. Session bassist David Thomas teams up with drummer Howard Ferguson and guitarist/leader Summers. Sweet, motion-filled jazz. SUNDAYS & MONDAYS: Robert Wilson. Solo piano. EVERY TUESDAY thru THURSDAY: Ron Brooks Trio. Personnel changes from time to time, but the players are always top-notch, and the music is always challenging. JUNE 27-28: Julian Cafford Trio. "An atypical trio instrumentation." More specific information unavailable.

MR. FLOOD'S PARTY, 120 W. Liberty, 994-5940.

Live music seven nights a week with the emphasis on folk & bluegrass. More rollicking fare Thursday-Saturday nights. No dancing. JUNE 1: Joe Summers Trio. See Earle. JUNE 2: Neil Woodward. One of the greatest voices to sing from Flood's window-loft, Woodward's material ranges from John Hammond to John Prine. JUNE 3: Wooden & Mitchell. Guitar/vocal duo. JUNE 4: To be announced. JUNE 5: Andy Boller & Friends. See Blind Pig. JUNE 6-7: Thrust. Jazz-rock fusion group. All instrumental. JUNE 8: Rh Factor. See Rick's. JUNE 9: Steve Newhouse. Though billed as such, Steve's "solo" gigs are generally filled with guest appearances. Regardless, this talented performer always entertains his audience. JUNE 10: Martin Simmons & the Space Heaters. Multi-instrumentalist Simmons' bands are generally unusual and enjoyable. This one should be no exception. JUNE 11: Sailcatz. One of the brightest new bands to emerge in a while. Stresses soulful, bluesy-rock in the Little Feat-Allman Brothers vein. Dazzling guitar work from Brophy Dale. JUNE 12: Trees. See New Old Brick. JUNE 13-14: To be announced. JUNE 15: Semblance. See Count of Antipasto. JUNE 16: Mike Smith. Unabashed country music. JUNE 17: Wooden & Mitchell. Guitar/vocal duo. JUNE 18: Footloose. See Count of Antipasto. JUNE 19-21: Dick Siegel & His Ministers of Melody. See Star Bar. JUNE 22: Andy Boller. See Blind Pig. JUNE 23: Martin Simmons & the Space Heaters. See above. JUNE 24: Neil Woodward. See above. JUNE 25: Trees. See New Old Brick. JUNE 26: Sailcatz. See above. JUNE 27-28: To be announced. JUNE 29: Arbor Grass. Contemporary bluegrass. JUNE 30: Mike Smith. See above.

NEW OLD BRICK, 109 1/2 N. Main, 761-5451.

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JUNE ENTERTAINMENT

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13-14	Tapert & Sparling	\$2.00
20-21	Urbation	\$2.00
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CALENDAR /continued

JUNE 20: Trees (acoustic). **JUNE 21: Trees** (electric). The group's two sides are illustrated in a pair of consecutive concerts. The acoustic version is an all-woman group highlighting rich, female vocal harmony—at times similar to the Roches' sound—and flute. The electric version adds electric guitar and the power rhythm section of Randy Tessier and Don Kuhli. Well worth seeing. **JUNE 27: Big Fun**. A brand new funk and R & B group with the year's best name. Features Stephen Dreyfuss on saxophones.

RICK'S AMERICAN CAFE, 511 Church, 996-2747.

Live music seven nights a week. Anything but Top-40 and disco. Dancing. **JUNE 1: Rh Factor**. The debut of Rick "Boom-Boom" Hollander's stellar new quartet which includes Pete Kahn on alto sax, Kalle Nemvalts on trumpet and Terry Silver on bass. Hollander, a finesse drummer (as opposed to a power drummer), is being recognized more and more as one of Michigan's very finest musicians. **JUNE 3: To be announced**. **JUNE 4: Melodioso**. See Star Bar. **JUNE 5: To be announced**. **JUNE 6-7: Orange Lake Drive**. One of Detroit's most popular dance bands. Five-piece group features an outstanding woman vocalist. **JUNE 8: Martin Simmons & the Space Heaters**. See Mr. Flood's. **JUNE 10: Eclipse Jazz Jam Session**. The first Tuesday of each month, Ann Arbor's jazz players stop in and do some experimenting. Rhythm section provided; soloists—and spectators—invited. David Swain calls tunes and directs traffic on stage. **JUNE 11: Trees**. See New Old Brick. **JUNE 12: Emerald City**. A talented group of young players who still get excited about performing. Strictly dance music. **JUNE 13-14: Salt Creek**. Modern country and western music. If you like Waylon Jennings, Charlie Daniels and/or beer, this is your band. **JUNE 17: To be announced**. **JUNE 18-19: Bryan Lee Band**. Young, energetic blues that you'd swear was black if you didn't see his picture on the album jacket. The LP "Beauty Isn't Always Visual" contains a Muddy Waters tune and one by Earl Hooker plus seven originals. **JUNE 20-21: Progressive Blues Band**. Featuring Willie D. Warren. More Chicago-style blues from these Detroit masters. **JUNE 22: Martin Simmons & the Space Heaters**. See Mr. Flood's. **JUNE 24: To be announced**. **JUNE 25: James Cotton Blues Band** (tentative). **JUNE 26: Semblance**. See Count of Antipasto. **JUNE 27-28: Vantage Point!** See Count of Antipasto. **ALL MONDAYS: Sailcatz**. See Mr. Flood's.

SECOND CHANCE, 516 E. Liberty, 994-5350.

Ann Arbor's premier rock'n'roll club. Dancing. Generally features one band Wed.-Sun. with others doing one-nighters on Mondays and Tuesdays. Call the club for specifics.

JUNE 2: Benefit for Fantasy Fashions. Destroy All Monsters, The Cult Heroes, and The Same Band.



STAR BAR, 109 N. Main, 769-0109.

"Ann Arbor's Last Honky-tonk." Dancing. **JUNE 3: Ragnar Kvaran**. Combines the new and old waves into an original substance that has a haunting appeal. **JUNE 5-7: To be announced**. **JUNE 10: The Ivories**. With the Rockabilly Cats. Both from Detroit, these two groups concentrate on opposite ends of rock'n'roll's historical spectrum: the early fifties and the early eighties. **JUNE 12: Bentz Band**. Modern pop and rock. **JUNE 13-14: Dick Siegel & His Ministers of Melody**. From his early days as a contemporary of David Bromberg's at the Ark, Dick now leads what is probably the swingiest band in town. Marked by mature, snappy, original songs. **JUNE 17: The Same Band**. A truly modern group that combines sophisticated musical ideas with a rock'n'roll tenacity. Highly recommended. **JUNE 19: Villain**. **JUNE 20-21: Blue Front Persuaders**. Swing, R&B. If you can drink and dance to it, the Persuaders play it. And very well. **JUNE 26: Rh Factor**. See Rick's. **JUNE 27-28: Melodioso**. After many years, this may well be the finest Melodioso yet. Caribbean music custom-made for a summer evening with a Piña Colada. **EVERY WEDNESDAY: Reggae dance party** with Michael Kremen and Brian Tomsic. The latest and the greatest in reggae and new wave recordings.

EVENTS

1 SUNDAY

Sailing and canoeing lessons:
Friends Lake Community

Free lessons on beautiful Long Lake at the cooperative Friends Lake Community. 1-4 p.m. Meet at boat launch. Friends Lake Community (Take M-52 north from Chelsea, left onto Waterloo Rd., right on Oakridge. Entrance on left.) Prospective members \$2/day after 2nd free visit. 475-7976.

Potters' Guild Sale

Functional and sculptural pottery for sale. There's a special display for children to make purchases, with no items over \$1.50. 9 a.m.-3 p.m., 201 Hill.

"Drag!" Theatre Lambda

Book, music, and lyrics by Tom Simonds, and starring Miss Beneatha Sheets. 2 p.m., Lydia Mendelssohn Theater. Tickets \$2 at Mendelssohn box office.

2 MONDAY

"European Succulent Collection": Ann Arbor Cactus & Succulent Society

Presentation by Pat Pachuta, Matthaei Botanical Gardens horticulturalist and a longtime succulent fan.

8 p.m., Matthaei Botanical Gardens, 1800 Dixboro Road. Free.

3 TUESDAY

"Healing and Herbs"

Class led by Hope Kellman on how herbs work to facilitate health and well-being.

7 p.m., The Herb Shop, 211 E. Ann. \$2.

Tofu workshop

William Shurtleff and Akiko Aoyagi, authors of the bestselling Book of Tofu, talk on the qualities and uses of the soy-based complete protein, which is entirely free of cholesterol and low in fats, and has only 72 calories per 100-gram serving. The authors are steeped in the Japanese traditions of preparing and serving this potentially delicious food.

7:30 p.m., Memorial Christian Church, 730 Tappan at Hill. \$1.50. 663-0500.

4 WEDNESDAY

"What You Don't Know Can Hurt You": Zonta Club breakfast

Talk by feminist psychologist Ann Hinton at the businesswomen's club breakfast. Non-members welcome.

7:30-9 a.m., Campus Inn. \$3.50 includes breakfast. 668-8275.

5 THURSDAY

"How to do business with your government"

A business conference in opportunities for federal procurement, sponsored by Congressman Carl Pursell. Representatives from military and civilian agencies and prime contractors will be on hand to tell how to enhance the chances of selling your product or service to the federal government or its contractors.

8 a.m.-3:30 p.m., Holiday Inn West Bank. \$12. Call Chamber of Commerce, 665-4433 for information.

Greek Festival

The annual fund-raiser for the St. Nicholas Greek Orthodox Church has become as much a part of Ann Arbor life as football games and the art fairs. Over 28,000 people came last year and bought over 36,000 pieces of pastries. As usual, lunch, dinners, and snacks will be served, (beer and Greek ouzo wine is also on hand). Greek folk dances will be performed by the costumed St. Nicholas dancers at 7, 9:45 and 10:30 each evening. Dino and the Continentals will play bou-

zouki music. A Grecian Boutique will sell things like sailor hats, dolls, and cookbooks. Evans Mirageas will emcee the affair, which takes place under a huge tent over the church parking lot. Vasilios Stamoulis chairs this year's festival, which seems to involve most of the thousand or so members of Ann Arbor's prominent Greek community.

11 a.m.-midnight: bake sale, lunches, and dinners. Entertainment starts at 7 p.m. \$1.50 admission after 6:30; children under 12 with adults free. Special lunch prices for seniors from 1 to 5 Friday and Saturday afternoons.

6 FRIDAY

Greek Festival
See 5 Thursday.

"Progressive Educators and Public Education": Democratic Socialist Organizing Committee

Speakers include Chuck Ream, teacher, union activist, and decade-long force for youth liberation, and Chris Mohrmann, president of Willow Run Teachers' Union.

6:30 potluck supper, 1704 Hermitage. 994-6489.

Ann Arbor Chamber Orchestra: Liberty Sunset Series
7 p.m., Liberty Plaza, Liberty and Division. Free.

Guitar solos by Mark Sullivan

Using electric and acoustic guitars, guitar synthesizer, and a tape-delay system, Sullivan creates the effect of an ensemble in his own compositions. Highly improvisational music, with a meditative, gentle mood.

8 p.m., Canterbury Loft, 332 S. State. \$2. 764-5596.

7 SATURDAY

Fools' Weekend: "Y" workshop

How to develop a complete fool character through improvisation, clown character, body movement, mime, and ensemble acting exercises. Taught by Barbaranne Branca, who has performed as a clown in Europe and co-directed a school for fools in Amsterdam.

10 a.m.-5 p.m., Saturday and Sunday, Ann Arbor "Y." \$20 for Ann Arbor "Y" members, \$28 for non-members. Call 663-0536 for more info. First come, first served for registration.

Greek Festival
See 5 Thursday.

Guitar solos by Mark Sullivan
See 6 Friday.

Cat Poto: dance concert

Dance concert by the distinguished contact improvisation dance troupe from Montreal. A valuable part of such performances are the accompanying workshops with the visiting artists. To participate call Mirage Dance Collective at 668-0295.

8 p.m. New Old Brick (above Star Bar). 761-5451.

8 SUNDAY

Second Sunday Open House: Motor City Theater Organ Society

Featured organist Dan Packard plays the Barton Theater Organ, and people from the audience have a chance to play it, too.

10 a.m., Michigan Theater, Liberty at Maynard. Small donation appreciated.

Nature walk through Lyndon Bog: County Parks Commission

Bogs represent one of the world's most specialized aquatic habitats. All are acidic, but the vegetation they support varies greatly. Lyndon Bog is dominated by sedges rather than the usual sphagnum mosses. Its unusual flora include pitcher plants, sundews, and orchids. Come prepared to get your feet wet.

10 a.m., north parking lot, Park Lyndon on N. Territorial 1 mile east of M-52. Car pool leaves Crisler Arena at 9:15 sharp. Free.

Edible Plant Walk: Friends Lake Community

Led by Ellen Weatherbee, a well-known specialist in the field. She takes walkers through the woods, marshes, and meadows near the Waterloo Recreation Area.

3 p.m., Friends Lake Community. Meet at Community Cabin. See 1 Sunday listing for directions and extra info.

Cat Poto: dance concert
See 7 Saturday

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FLEMING & ASSOCIATES

ANN ARBOR COMMUNITY DEVELOPMENT

Ann Arbor's Community Development Office presents the June schedule of CDBG* Citizen Advisory Committee meetings. There are three Neighborhood Strategy Area Committees, (Northside, Central, and Southeast), the Executive Committee, Waiver & Review Board, and the Energy Steering Committee meeting for city-wide activities. Please note the meeting time, place, and date. All meetings are open to the public.

MEETING DATES

June 5	Energy Steering Committee, 7:30 pm - Council Chambers, City Hall
June 10	Central NSA Meeting - 7:30 pm - Fire Hall
June 10	Waiver & Review Board Meeting - 7:30 pm — Council Work Room, 2nd Floor, City Hall
June 11	Northside NSA Meeting - 7:30 pm - Northside School
June 16	Executive Committee Meeting - 7:30 pm - Fire Hall
June 17	Southeast NSA Meeting - 7:30 pm - Bryant Community Center
June 26	Energy Steering Committee, 7:30 pm - Council Chambers, City Hall



*Community Development Block Grants are authorized under the Housing and Community Development Act of 1974 as amended.

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CALENDAR /continued

10 TUESDAY

City Herb Walk

Jean Raubar, manager of The Herb Shop, leads a walk and points out the herbal uses of plants that commonly grow in the city.

7 p.m., The Herb Shop, 211 E. Ann. \$2.

13 FRIDAY

Liberty Sunset Series

Brass Sing brass quintet.

7 p.m., Liberty Plaza, Liberty and Division. Free.

14 SATURDAY

Health Fair for seniors: Turner Geriatric Clinic

Includes health screenings, health education films, booths staffed by community agencies and services, and biofeedback demonstrations. In "Bring Your Drugs," pharmacists will tell how the combinations of various drugs people take can interact.

10 a.m.-3 p.m., Turner Clinic, 1010 Wall St. 764-6831.

Magic Show, Music Fest, and Ice Cream Social: Pound House Children's Center

Festivities for big and little folks.

12-5 p.m., Pound House, 1024 Hill at East University. Music from noon to 3:30; Boyers and Fitzsimmons Magic & Company at 3:30. Magic show admission \$50 kids, \$1 adults. 995-4709.

John Hartford with special guest Jim Post

Fiddler, banjo picker, singer, humorist John Hartford is best known through TV appearances on practically every major entertainment program. His music is bluegrass with his own personal twist. A serious underlying strain projects through his songs and performances, which seem light-hearted at first listen. He has won Grammy Awards for "Gentle on My Mind" and, more recently, for "Mark Twang" in 1976.

8 p.m. Michigan Theater. Tickets at Schoolkids', Hudson's and all CTC outlets. Call 995-9066.

15 SUNDAY

The Antiques Market

Over 275 dealers.

8 a.m.-4 p.m. (early birds welcome after 5 a.m.) Washtenaw Farm Council Grounds, Saline-Ann Arbor Road near Pleasant Lake Road. \$1.

Contra Dance: Friends Lake Community

Robin Warner calls country dances.

3-6 p.m., \$3 includes lake privileges. See 1 Sunday listing for directions.

16 MONDAY

"Covers and Currency from Capital Cities":

Ann Arbor Stamp Club

Illustrated talk by Ralph Werve. Stamp swap-

ping for stamp collectors, too.
7:30 p.m., 310 S. Ashley. 761-5859.

18 WEDNESDAY

"Breakthroughs in health and nutrition": Zonta Club breakfast

Talk by Marilyn Warzocha of the Wholistic Health Council, sponsored by the Zonta Club for businesswomen and open to the public.

7:30-9 a.m., Campus Inn. \$3.50 includes breakfast. 668-8275.

19 THURSDAY

"Do you ever get the blues?":

Turner Geriatric Clinic workshop

Talk by Gail Barton, psychiatrist, followed by directed discussions of personal experiences.

1-3 p.m., Turner Clinic, 1010 Wall St. Free. 764-6831.

20 FRIDAY

Culinary Arts Show: Hospitality Week

Unusual culinary specialties including ice carving are displayed and demonstrated by the Washtenaw College culinary arts department and various restaurants. The opening event of the Chamber of Commerce's Conference and Visitor's Bureau's second annual Hospitality Week.

All day, Briarwood Mall.



Barbershop Quartets: Liberty Sunset Series

Featuring the Washtenaw County Friends of the Chord Chorus. Come and join in the singing.

7 p.m., Liberty Plaza, Liberty and Division. Free.

21 SATURDAY

Project Grow Barn Sale

The co-op gardening project's major fund-raising event offers household goods, furniture, appliances, books, house plants, and more.

Donations are tax deductible. Drop items off at the County Farm Barn June 14, 10 a.m.-5 p.m. or at Project Grow, 926 Mary, 8:30-12:30 weekdays. Call 994-0202 for pick-up.

7:30 a.m.-6 p.m., Washtenaw County Farm barn, Washtenaw at Platt.

Culinary Arts Show: Hospitality Week

All day, Briarwood Mall.

See 20 Friday.

"Music on Main Street"

Strolling musicians play on Main Street between Huron and William.

1-3 p.m., Main Street.

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22 SUNDAY

Mud Lake Bog nature walk: County Parks Commission

The U-M's Mud Lake Bog represents a link with our glacial past. Black spruce, and cranberry are usually found in more northern latitudes but gained foothold here in this pond formed by the melting of huge blocks of glacial ice. Wear old sneakers and old slacks that won't be ruined by mud.

9:15 a.m. sharp car pool leaves Recreation Building, County Service Center, Washtenaw at Hogback. Parking unavailable at Mud Lake.

Country music with Mary Roth and friends: Friends Lake Community

See 1 Sunday listing for directions and cost.

23 MONDAY

Food Competition: Hospitality Week

Restaurant employees compete in agility racing, table-bussing racing, pizza eating.

11 a.m.-2 p.m., Liberty Plaza, Liberty and Division. Free.

Poetry reading: Visiting poet Malcolm Glass

Part of the Summer Poetry Workshop; open to the public.

8 p.m., Pendleton Room, Michigan Union. Free.

24 TUESDAY

"Herbs and Your Skin"

Ann Bogner tells and shows how to use herbs and natural foods to enhance your natural beauty.

7 p.m., The Herb Shop, 211 East Ann. \$2.

Hotel Service Competition: Hospitality Week

Hotel employees compete in contests for bed-making and linen folding, and in other races.

2-5 p.m., Liberty Plaza, Liberty at Division. Free.

Poetry Reading: visiting poet Paula Rankin

Part of the Summer Poetry Workshop; open to the public.

8 p.m., Pendleton Room, Michigan Union. Free.

25 WEDNESDAY

Ann Arbor Food Fair: Hospitality Week

Restaurants offer small servings of their specialties at break-even prices, for sampling by the general public.

11 a.m.-2 p.m., Liberty Plaza, Liberty at Division.

Poetry reading: visiting poet William Stafford

The National Book Award winner and former Library of Congress poetry consultant reads his works as part of the Summer Poetry Workshop.

8 p.m., Pendleton Room, Michigan Union. Free.

26 THURSDAY

Hospitality Flea Market: Hospitality Week

Sale of used china, cooking utensils, linens, and some furniture from local hotels and restaurants.

10 a.m.-3 p.m., Farmer's Market.



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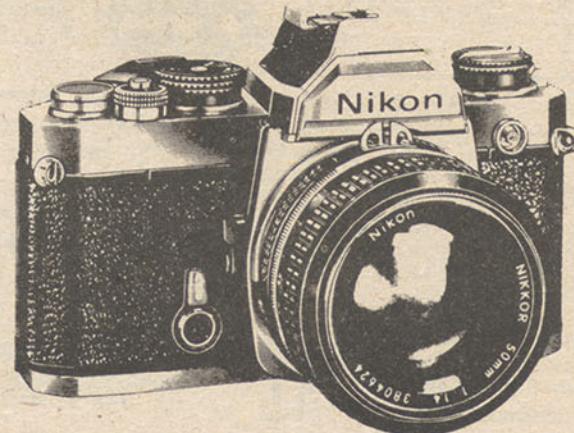


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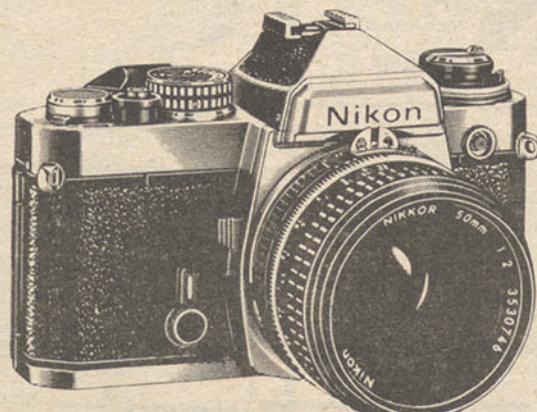
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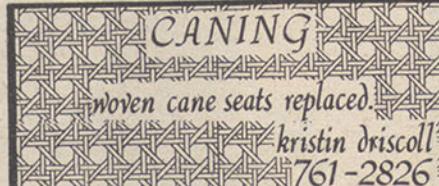


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CALENDAR /continued

27 FRIDAY

Solo Alliance concert

Music, dance, poetry, and photography by local artists. 8 p.m., Canterbury Loft, 332 S. State. \$2.50. 769-0685.

28 SATURDAY

Plymouth Mall Family Jig

Second annual non-competitive jaunt along two-mile course (University North Campus area). Pre-registered runners receive imprinted T-shirts and eligibility for prize drawing of donated merchandise. Sponsored by Plymouth Mall Merchants Association. Proceeds to Reyes Syndrome Research Fund, Mott Children's Hospital.

8:30 a.m., starts in Plymouth Mall parking lot. \$3. Registration June 4-25 at participating mall stores and offices. 668-6947.

Solo Alliance concert

8 p.m. See 27 Friday for details.

29 SUNDAY

Songfest: Friends Lake Community

Paula Amann and Sheila Ritter lead the sing-along. See 1 Sunday for directions and details.

CLASSES

Classes and workshops that extend over more than one day are listed here. For individual lectures and one-day workshops and seminars, see EVENTS listing.

LIFE DRAWING STUDIO held Wednesdays, 7-10 p.m., at the Ann Arbor Art Association, 117 W. Liberty. No reservations necessary. 994-8004.

SUMMER POETRY WORKSHOP, JUNE 23-25

Writing conferences can be expensive, and getting help from published poets can be difficult. Local residents, however, have a special opportunity to write and study with published poets, including William Stafford, one of this country's leading poets. The workshop costs only \$20 for community residents, \$15 for college students, and \$10 for high school students and senior citizens. Sponsored by the Michigan Council for the Humanities and the U-M English Department, the workshop is directed by Stephen Dunning, U-M professor of English and education.

Participants get a chance to write and get advice from visiting poet-teachers and local poets. Panel discussions, readings by participants, and informal craft talks are also included. Sessions run from 2:30 to 6 p.m. daily, with free evening readings open to the general public at 8. (See EVENTS.)

For more information, call 764-9208 afternoons, or write Summer Poetry Workshop, Room 2610, School of Education, Ann Arbor 48109.

— contributed by Dorothy Miller

WASHTENAW COMMUNITY COLLEGE

Classes beginning in June include a basic real estate class starting June 3, a free June 7 seminar on independent living for handicappers, a 4-week class on solar energy and energy conservation with a do-it-yourself emphasis, and a number of art and crafts classes held at Ypsilanti's River Art Works. Fees \$15 to \$25 except for real estate (\$115). Call 482-2230 for registration information.

ANN ARBOR RECREATION DEPARTMENT

A host of summer programs are described in its summer catalog, available at the Ann Arbor Public Library information racks and at City Hall, or through the department office (994-2326). Public swimming pool schedules and canoe library hours are included in the catalog. All classes are on a first-come, first-serve basis. The best way to insure a place is by registration June 3 and 4, 6:30-8:30 p.m., Pioneer High east cafeteria. (Swimming classes register in the west cafeteria.)

For the disabled: special swimming and recreation programs available.

For adults: karate, racquetball, yoga, scuba, slim and swim, fitness swim, noon swim, general swimming instruction; tennis classes; drawing from nature at the U-M Exhibit Museum and Botanical Gardens; modern dance, tap dance, jazz dance, ballet, folk dance; acting technique, musical theater; guitar; canoe instruction. For accomplished musicians: Summer Civic Band and Ann Arbor Summer Symphony.

For senior citizens: adult recreational programs and classes with weekly schedules at three sites: Burns Park, Miller Manor, Northside Community Church. Miller Manor also offers Legal Aid, Alcoholics Anonymous, a health clinic, and nutritional programs. See Ann Arbor News for weekly schedules.

For kids: Supervised playgrounds at 32 neighborhood locations with crafts programs, games, and special events. See playgrounds' daily activity schedules in Ann Arbor News. Classes in basketball, computers, gymnastics, karate, racquetball, yoga, scuba, swimming (including swimming for babies), tennis. Cultural arts classes in art, cartooning, clay, drawing, kite building, large-scale constructions, painting, kinderdance, modern dance, ballet, tap dance, jazz dance, drama, TV, theatrical make-up, guitar, chamber music.

LEARN TO SWIM FOR FIRST GRADERS

Free classes at the Ann Arbor "Y" for kids who have completed first grade this June. 30-minute classes run from June 17 through June 21. Sponsored by the Ann Arbor Kiwanis and the "Y." Get registration form from Gary Leach, Ann Arbor "Y," 350 S. Fifth Avenue, Ann Arbor 48104 (663-0536). Register by June 11.

ANN ARBOR "Y" KIDDIE KAMP

Morning day camp for preschoolers 3 and up with swimming, crafts, cooking, games, stories, and play. Three sessions of two weeks each. Cost about \$30 per session. For further info, call or write Betsy Crispin, Ann Arbor "Y."

PLEASURE BOATING CLASSES — SHERIFF'S DEPARTMENT

These free classes lead to a Boating Safety Certificate that allows 12 to 16 year-olds to legally operate powerboats without adult supervision. Open to adults, too. Included are watercraft laws, small boat handling, first aid, and rescue assistance. Ann Arbor classes at Huron High (3 evenings, June 9-11) and the public library (daytime hours, June 12-14). Call 971-8400, ext. 580, to register.

CLASSES ON CABLE TV, CHANNEL 9

30-minute programs sponsored by the Ann Arbor Public Library. Programming supplied by the U-M Media Resources Center. Each program shown three times daily, at 11 a.m., 4 p.m., and 7 p.m.

Mondays: "House Botanist." U-M botanist Peter Kaufman and guest experts. June 2: Succulents. June 9: Orchid Fancier. June 16: Begin the begonias. June 23: Geraniums on my sill. June 30: Potpourri of plants.

Tuesdays: "The Artist at Work." A popular series which was hosted by the late Guy Palazzola, professional artist and U-M art professor. June 3: Mountains are for painting (drawing landscapes by highlighting shadows, lights, and texture). June 10: The anatomy of folds—painting folds of textiles using principles of light reflection. June 17: A breath of color—using an air brush and sponge to achieve buoyancy. June 24: The beautiful accident—using a fish, rag, wood, and other unconventional "brushes."

Wednesdays: "In Performance." A showcase for U-M School of Music faculty. June 4: Louis Smith, trumpet—jazz. June 11: Arno Mariotti, oboe. June 18: John McCollum, tenor, and Nancy Hodge, accompanist—the art of singing and accompanying. June 25: Judith Becker, musicologist, performing on instruments of the Javanese gamelan.

Thursdays: "Poets Talking." Poet Donald Hall hosts poets who read their works and discuss the poetic process. June 5: Robert Bly. June 12: Louis Simpson. June 19: Marvin Bell. June 26: Jerome Rothberg.

Fridays: "China After Mao." U-M political scientist Allen Whiting hosts China experts, including the U-M's Michel Oksenberg. June 6: Law and justice. Communist China's first (1980) criminal code and its effect on the Chinese legal system. June 13: Political leadership and stability. June 20: U.S.-China relations. June 27: Relations with the world. □

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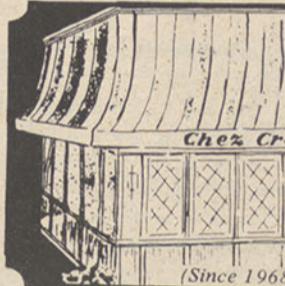
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GOOD DEALS

Chinese slippers: stylish bargains

Chinese cloth slippers are great little shoes for summer. They're comfortable, with flat heels and sensible round toes that don't pinch your feet. They have a stylish simplicity; in classic black, with a strap across the instep, they're a casual counterpart to little girls' patent leather Mary Janes. They look good with both pants and skirts. And they're cheap.

In black, with a plastic sole, they cost \$6 at Collected Works on East Liberty between Fifth and Division, and \$6.50 at Middle Earth on South University. Kim's Embroidery on South Fifth Avenue near the public library has black ones with

leather bottoms for \$7. If you want to spend a couple dollars more and get fancy, there are embroidered ones (\$7.50 at Collected Works, \$8.50 at Middle Earth) and colored ones (in green, peach, burgundy, navy, royal blue, fuchsia, brown, yellow, and beige, for \$8.50 at Middle Earth). Children's slippers in lacquer red or peacock blue can be found for \$6 at Genera-

tions, 337 South Main. (There are also sandal-style, satin, and brocade slippers, but at \$13 and up, they aren't such a good deal.)

Women who have worn these shoes regularly for months say they don't wear out any faster than tennis shoes. They are typically worn in karate, and there is a male version, a higher-topped slipper in black. But it's not as adaptable for street wear.



PETER YATES

Save money on spices and indulge your senses at The People's Herb and Spice Co-op.

If you buy culinary spices in any quantity at all, it surely pays off to shop at the co-ops. Our thanks and \$15 to Ruth Kroman for compiling the following chart comparing prices (as of three months ago) at the People's Herb and Spice co-op (more commonly known as the Herb Shop) at 211 East Ann and the Packard Food Co-op at 722 Packard with prices for Kroger spices—both Kroger brand and Spice Island brand.

Herbs and spices at the co-ops are stored in big one-gallon jars; you measure out and weigh what you buy. Because herbs and spices are purchased in bulk, because you do the packaging, and because of the co-op's volunteer labor and low overhead, you spend a half to a tenth of what you'd pay for bulk spices at the supermarket. Sure, it takes longer to shop there, and using the scales and doing arithmetic is unaccustomed. So go on a day when you aren't rushed. Inventory your spices at home ahead of time. Bring your jars or sandwich-size plastic baggies to the co-op, or use the small paper bags there (they cost a penny) if you forget.

You should consider getting larger glass jars for your spices if you don't have them already, so you can buy more spice at a time. Two styles are available at the Herb Shop, a plain bottle with a white plastic top for \$.40 and a cute little apothecary jar for \$.50 (4 oz. size) or \$.90 (larger size). Or you can save small jars and make your own spice bottles, painting the lids and even applying decorative decals. Sets of plastic labels with most common spice names can be bought at Kitchenport for from \$1.50 to \$4.

Buying spices at the Herb Shop is a special delight—for the senses and the imagination. The store occupies a sunny room which it shares with The Soy Plant. As you take off the jar lids to serve yourself, the intense smell of, say, thyme and lavender can take you to the south of France even on the gloomiest Ann Arbor day.

The Herb Shop carries 105 different kinds of culinary herbs and spices alone, as well as 12 kinds of seaweed; 32 black and herbal teas, including the popular Celestial Seasonings blends like Red Zinger and Sleepytime about 20% or 30% off what they cost in the regular three- or four-ounce

bulk packages; and 219 herbs and herb mixtures for medicinal purposes and a host of other uses—potpourris, bathing, refreshing beverages.



Many hard-to-find spices are on hand: "Dutch blue" poppyseeds; Szechuan pepper, which has a taste of anise to it; whole, dried ancho brown chili peppers—mild, not hot, and said to be the pepper for real chili; Hungarian paprika; and many others. Cassia buds (a relative of cinnamon) are also on hand, as Helen Starling, a long-time employee at Fischer Hardware, was delighted to discover. "I hadn't been able to find them since before the war," she said, and she didn't mean Viet Nam. "I use them in my 14-day sweet pickles in place of stick cinnamon. It makes them so much better."

Because you can measure your own spices in any quantity, however small, you can try something unusual without having to invest \$.89 in something you may never use again. You could get turmeric, cumin, and coriander for an authentic curry without spending three or four dollars.

The Herb Shop is one of a dozen or so similar shops in the country, according to Jean Raubar, the store's manager since it opened on its Ann Street location in 1978. She purchases most of the bulk spices from a big Detroit spice wholesaler, who buys them mainly from abroad. Raubar would prefer to buy from local or regional sources,

but, though many herbs and spices grow easily here, little attention has been paid to developing them commercially.

□

Stores specializing in herbs are much more common in Europe and the Far East, where old traditions of herbal medicine are closer to the cultural mainstream. (In China regular physicians often prescribe herbal remedies.) The American medical establishment has shown little interest in studying the effects of herbal drugs. The sale of herbs is as yet unregulated in the United States, and there are no legal herbal physicians. Raubar thinks regulation would protect consumers from possible misapplication of herbal remedies and at the same time promote herbal medicine by preventing unnecessary bans on herbs. (The FDA has recently banned the sale of sassafras, whose roots and leaves create the characteristic root beer taste, because its main ingredient, saffrole oil, has caused liver tumors in mice. Herbalists maintain that the whole herb should be tested, because its various ingredients may affect and balance each other.)

The Herb Shop is not the place to go for instant diagnoses or suggestions on how to treat your complaints. Michigan law limits diagnosis and prescription to medical doctors. But for people who want to learn more about herbs and spices and their uses, the shop has a library and several shelves of books about herbs for sale. Raubar recommends *The Herb Book* by John Lust as both a good introduction and an encyclopedic reference on herbs.

People's Herb & Spice Shop 211 E. Ann	Packard Food Co-op 722 Packard	Spice Islands brand (available at Kroger's)	Kroger's brand
price/oz.	price/oz.	price/oz.	price/oz.
Allspice	19.6¢	16.3¢	85.3¢
Bay Leaf	19.6¢	18.9¢	\$2.18
Celery Seed	14¢	10.8¢	66.4¢
Chili Powder	14¢	12.6¢	55¢
Cinnamon	14¢	10.8¢	93¢
Cumin	19.6¢	17.8¢	51¢
Marjoram	19.6¢	18.2¢	71¢
			79¢
			\$2.00

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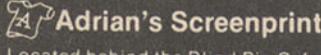
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GOOD DEALS/continued

Cheap thrills with Chinese yo-yos

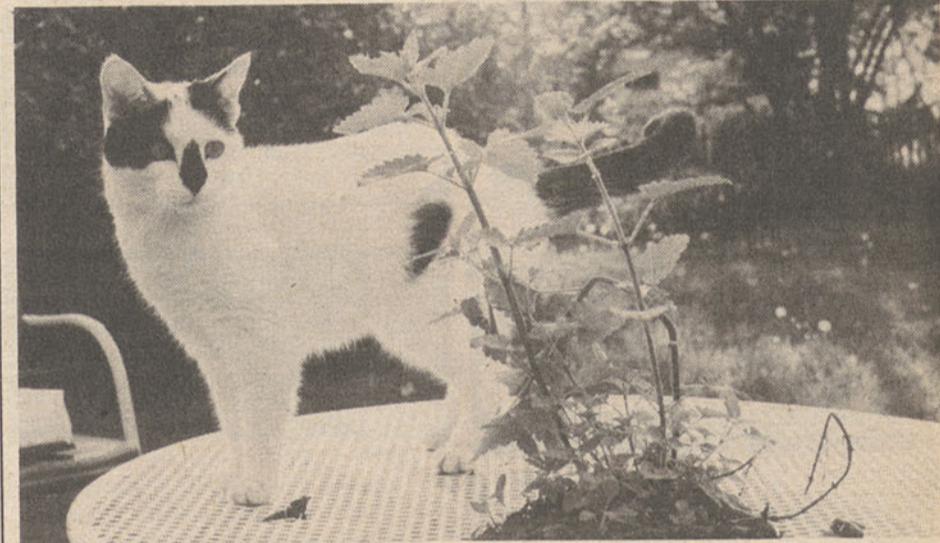
"Chinese yo-yos!" writes Nancy Paulus, with exclamation points after nearly every sentence. "A trinket that provides hours of enjoyment for people of all ages! A real bargain for 65 cents! A must for every party!"

Intrigued, we conducted an investigation which revealed a very simple toy with a potentially hypnotic effect. The Chinese yo-yo bears little resemblance to your typical American yo-yo, and a man from China says he never encountered one there. It is made in China, however. It consists of a long strip of heavy waxed paper in various interesting designs, coiled around a wooden

stick. Flick your wrist, and the coil becomes a tube extending out up to seven feet. It doesn't sound like much, but some people think it's a great way to occupy yourself when you're too nervous or tense to apply yourself to much of anything else. One man we heard about swears his Chinese yo-yo kept him from getting an ulcer. But a 7-year-old will destroy the toy in minutes, we're told.

Chinese yo-yos are for sale around town at prices from 65¢ to \$1. At Middle Earth, 1125 South University, and The Peaceable Kingdom, 111 W. Liberty, they're 65¢. The Paper Mill in Kerytown carries them for a little more.

Cheap thrills for cats



Catnip is one herb that will make almost any cat very happy, and it can be had from May through October, fresh and fragrant, for nothing at all, if you can recognize it. A vigorous self-seeder, it grows wild in unkempt nooks and crannies all over town—in central city yards and along roadsides in more natural suburban areas, by railroad

tracks and embankments. If you're not sure, pinch it and see if it has that minty smell, much more pungent and less refined than spearmint. Take some home for your cat to play with. Or dry it and make a tea for yourself (1 teaspoon catnip to one cup boiling water). It's supposed to help headaches, pains, and spasms.

Cheap thrills for gamblers at the supermarket

The cheapest and most innocent gambling opportunity in town is provided by the "reduced for quick sale" baskets at your supermarket, according to Edith Pelz, who writes: "Most of what I call 'banged up cans' are reduced 10 to 20% and can save you a little as long as one end is undamaged and you can use a normal can-opener on it. No gamble there . . . but THE CANS THAT HAVE LOST THEIR LABELS

provide a great gambling opportunity to the shopper who has no cats and can't use cat food. For 5¢ or a dime you take home the mystery of the day, and you might even build your evening's mystery meal around it. We've found water chestnuts and applesauce, both a good deal for a dime. And you might even find a grateful neighborhood cat for the days on which you lose."

Summertime help for what to do with the kids

Things to See and Do Around Ann Arbor (published by the Ann Arbor Nursery, Inc., and sold for \$2 at most local bookstores) is an unassuming, 71-page book that many parents have found most helpful when planning vacation activities for their kids. It's full of ideas and information for industrial tours (the Jiffy Mix plant in Chelsea is a nearby favorite) and museum visits. It lists parks and public golf courses in and around Ann Arbor. Phone numbers and other essential information are consistently included. The Bob-Lo, the Detroit Zoo, Greenfield Village, the Kellogg cereal tour at Battle Creek—most of the kiddie biggies are here. For some reason, however, Cedar Point is not. You'll also find some good ideas you might not otherwise have thought of, such as the Waterloo Farm Museum, or Don Drew's wonderful pint-sized railroad on North Territorial Road, or the National

Bank of Detroit's Money Museum.

The current edition first came out in 1976, so a phone call to confirm information is advisable. The new edition (\$2.50) is supposed to come out this July.

Correction on cheese prices

Our April story on specialty cheeses ranked four leading purveyors in terms of price on 13 selected items.

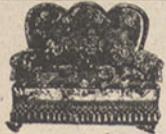
	Store	Average price per pound of 13 selected items
Best Deal	Dunham Wells	\$3.19
Number 2	Arbor Farms	\$3.23
Number 3	Big Ten	\$3.50
Highest priced	Kroger	\$3.52

In the May issue the results were incorrectly summarized. The Big Ten is not #2; Arbor Farms is.

CLASSIFIEDS

For Sale

Chaise. Red. From Klingman's, Grand Rapids. Excellent condition. 663-7067, 9-11 a.m., 7-9 p.m.



IBM Composer, 60 fonts. Excellent condition. Call Ann Arbor Observer, 769-3175.

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We want to talk to people who are living in Ann Arbor on very little money. We are preparing a feature story on this topic for a future issue and would love to have your input. Call the Ann Arbor Observer, 769-3175.

Services

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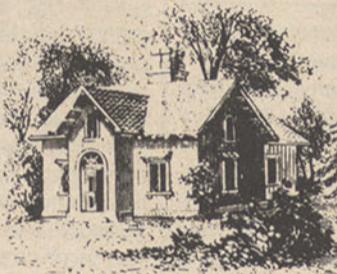
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RESTAURANTS

Specialists in Crêpes

By ANNETTE CHURCHILL

The Magic Pan Crêperie, in Briarwood Mall near Sears, and Chez Crêpe, at 328 S. Main Street, both feature menus consisting almost entirely of crêpes, the thin French-style pancakes that can be rolled to enclose just about any food you want to put in them. Even the dessert offerings, from stewed fruit to ice cream, are enveloped in crêpes. At both restaurants soups, salads, and desserts are available so a customer can put together a complete meal.

The Magic Pan Crêperie

The Magic Pan in Briarwood is one of ninety-five such outlets around the country, and one of six in the Detroit area. The chain is owned by Quaker Oats. At The Pan, as it is called, I found that flavors tend to be engineered to please a mythical average palate. Sweet is sweeter, sour more sour in the salad dressings, for instance. But the verve of curry and garlic is carefully held in check. The assumption is made that almost anything is better with the addition of cheese. Seven out of eleven entree crêpes include cheese as an ingredient, covering

sauce, or gratin garnish.

The Frenchification of the names on the menu at The Magic Pan tends to set up unrealistic expectations. Potage St. Germain (\$1.50), it turned out, tastes exactly like Campbell's Green Pea soup, with a few elusive little nubs of ham in it. The soup was merely warm. "Chicken Élégante," with both accent marks firmly in place over the first two e's, was accurately described by my companion. "It tastes exactly like a frozen chicken pot pie," he observed. (It cost \$3.25 for one crêpe.) Crêpe Ratatouille (\$2.25) lacked the punchy flavor of its Provençal prototype, but was reasonably tasty. Shrimp Oscar (\$3.50) made with tiny little shrimp and asparagus spears in a white sauce, was very nice. Spinach soufflé (\$2.25) was in the tradition of Stouffer's, that eggy, coarsely puréed amalgam that is so popular. I like it, too. Only one selection that I tried struck me as an out-and-out bad idea. This was Country Beef (\$3.25) with mushrooms in a grayish gravy, along with cheese and more than the promised "hint of caraway"—a case of over-seasoning that was surprising and out of character.

Salads are large. Of the two I tried, orange and toasted almond (\$1.50) tasted fine but was made with tough outer leaves of romaine. Fresh spinach salad (\$2.25)

with mushrooms and egg and bacon was excellent.

There was no way I could make a study of the eleven dessert crêpes. Heaped with ice cream, fruits, sauces, whipped cream, and shaved chocolate, they intimidated me in the way that a banana split does. I noticed that an unusually large number of people ordered dessert crêpes, which they ate slowly with a blissful, far-away look in their eyes. I tried the Apple Sizzle—chunks of spiced apple served hot in a crêpe with cinnamon sugar and pecans on top. It was very good. Most dessert crêpes are \$2.25; a few are slightly higher.

Luncheon combinations from \$3.25 to \$4.50 feature crêpe and salad, or soup, salad, and a glass of wine without a crêpe. There are daily rotating specials of which I tasted just one—a mild chicken curry with apple, raisin, and coconut garnish. It was fair and cost \$5.25 with a salad and wine.

The Magic Pan is smoothly run, and service is quick. The bar is putting effort into the promotion and spectacular presentation of sweet drinks popular with the many women customers, who greatly outnumber men in the dining room. Strawberry Daiquiris, Strawberry Margaritas, and Piña Coladas bloomed like colorful flowers at virtually every table.

Hours at The Magic Pan are Monday-Thursday, 11-10; Friday and Saturday, 11-11; Sunday, 11-6. Saturday and Sunday there are brunch offerings, like Eggs Florentine, served in a crêpe.

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Kenneth Ludwig makes crêpes at Chez Crêpe.

Chez Crêpe

Chez Crêpe, on Main Street in Ann Arbor, prides itself on the high quality of the ingredients it uses and on its "from scratch" approach in all its cooking. Prices here are lower over-all than at The Pan, although strict comparisons are difficult to make because of Chez Crêpe's smaller portions. The basic order here is for two crêpes, but, while a small salad is included in combination specials, soup is not. Desserts are very much cheaper, but they are much smaller, too. Good cocktails are only \$1.60.

Chez Crêpe has a somewhat different, and more authentic, view of what a crêpe is for. Where The Pan presents crêpes as chic and high style, Chez Crêpe knows they are a very down-home item indeed. French cooks see crêpes as a way to use up small amounts of cooked foods that can be stretched by hashing them or creaming them and enclosing them in a crêpe. While Chez Crêpe does not use leftovers, neither does it gussy up its crêpes with sauces. Instead, it pays atten-

tion to the quality of its fillings.

The approach at Chez Crêpe is modest and free of hype. The language of the menu is straightforward. While the small dining room has been decorated with a nod toward French country inn styling (red and white toile de Jouy curtains, Utrillo scenes of Paris on the walls), the menu is not Frenchified. A la carte orders which include two crêpes with different fillings range in price between \$2.95 and \$7.25, with Lobster Newburg higher when it is available. Names of the things offered are thankfully plain—Creamed Chicken, Crispy Ham, Corn Soufflé, Deep Fried Cheddar Cheese, Creamed Chipped Beef, Carrot Soufflé, Spinach Soufflé and Crab Imperial.

A nice onion soup at \$1.10 is a fixture on the menu; up to fifteen homemade soupes du jour change with the seasons and the mood of cook-owner Kenneth Ludwig. The one I had was basically a mushroom soup with underpinnings of seafood flavoring. It was original and good and splendidly hot.

What I tasted in the crêpe fillings here was freshness and clear, uncomplicated flavors. There wasn't an exotic surprise in the lot. On the other hand, there wasn't an ill-conceived seasoning (like caraway beef) either, and the taste of things was allowed to come through without competition from cheese. Mr. Ludwig goes to great lengths to satisfy his demand for quality ingredients, cooking and grinding his own ham, using homemade breadcrumbs, contracting for apples he favors at the beginning of the season, and keeping an eye out for what is good in the market that can be incorporated in Chez Crêpe's offerings.

The ham-filled crêpe goes well with the corn soufflé (\$2.95 for the two) and with the deep-fried cheddar cheese (\$3.10). Creamed chicken (with ham \$4.65) and

chicken almondine are both straightforward and chickeny in flavor. The chicken almondine (\$4.45 with spinach) is a runaway favorite at Chez Crêpe, I was told. In my opinion, stew-like preparations don't belong in crêpes, but I can see that some alternative to the puréed, chopped, custard, and creamed combinations that are traditional has to be offered. I tried Burgundy Beef and found it to be pieces of sautéed sirloin tip in an intensely beefy brown sauce with mushrooms and a sharply acid wine flavor. People who like the flavor of wine to be obvious will like this one. I prefer a subtle use of the grape.

Spinach and broccoli soufflé were both good, but the real test was the carrot soufflé. Over-cooked carrots are so common that many people think they don't like cooked carrots. The carrot filling at Chez Crêpe was just right, singing with clear carrot flavor. Everything served is good and hot. Salads made of common lettuce, but very crisp and cold, cost 85¢. The house dressing, a creamy white "French," seemed the best to me.

Five dessert choices (from \$1.15 to \$1.75) include two with ice cream. The Crêpe Normandy, with apples and fresh whipped cream, is excellent. Another, with ice cream and fudge sauce, seemed awfully sweet.

Dinner combinations with two or three crêpes, depending, plus salad and a beverage, range from \$5.25 to \$8.60 (for the crab combination).

The restaurant is cozy and friendly, with something of the air of a tea room. Service is excellent. Hours for lunch are Tuesday through Friday, 11 to 3; for dinner, Tuesday, Wednesday and Thursday, 5 to 8, Friday and Saturday til 9. Open Saturday at 10:30 for brunch. Closed Sundays, Mondays, and holidays. □

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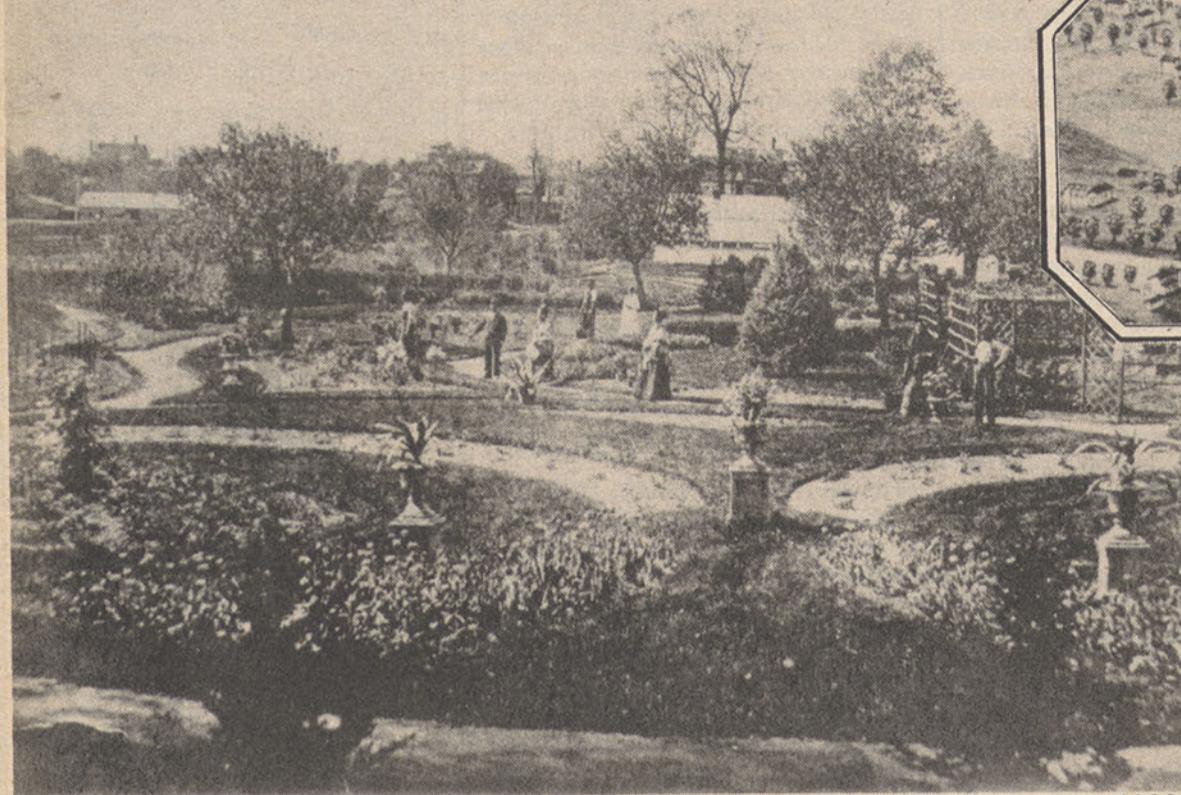
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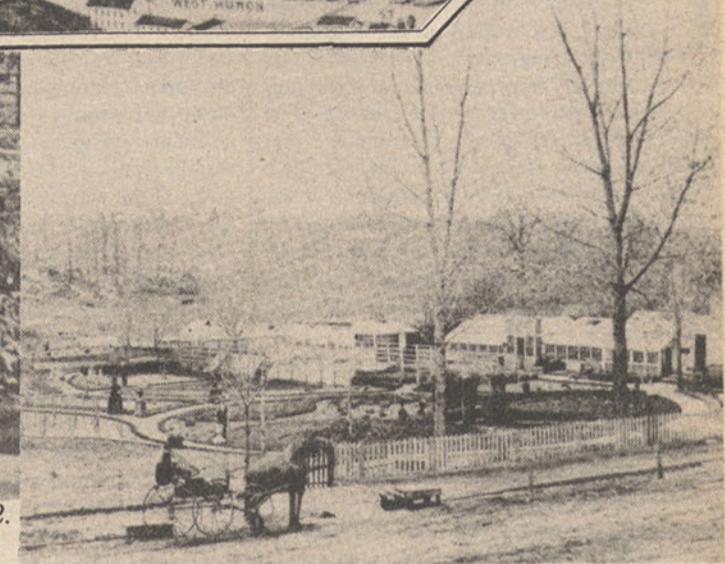
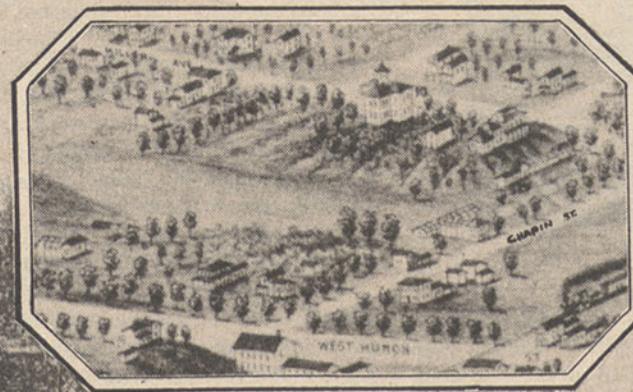
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THEN & NOW



James Toms' greenhouse at Miller and Chapin in 1882. Future West Park in background. →



A Formal Pleasure Garden on Chapin Street

What's now a basketball court and wading pool at the east end of West Park, along Chapin Street, was once the site of an elaborate formal garden, established by James Toms, an Englishman, in 1858.

The views we show date from the 1880's. The garden scene, apparently taken in May, is a typical example of the formal, anti-naturalistic Victorian garden. The plans of such gardens consisted of symmetrical, curvilinear forms—in this case, two beds of concentric circles in the foreground, with S-curve walks to the rear. The design formed

so-called flower panels—shapes to be filled in with bedding plants (both flowers and foliage plants) with strong colors and strong textural contrasts. Favorites were cannas, caladiums, fuchsias, coleus, geraniums, mignonette, moss roses, verbena, and pansies. Rose beds were also popular. Edgings of low, colorful plants like alyssum and ageratum were often used to reinforce the curving patterns. Three-dimensional accents could be in the form of tall grasses, or pillar roses (climbing roses trained to cover a post), or urns containing exotic plants in dramatic forms like spikes.

The garden view is taken from the hill to the south of West Park, on the top of which the house at 143 Chapin stands. Chapin runs to the right, just outside the frame, and the buildings on the skyline are on Miller Avenue. (The one to the far left is the old Third Ward School, demolished and replaced by Bach School in the 1920's.) Though details of plant materials aren't clear in this general view, a good bet is that the upright flowers in the foreground were tulips and that the light-colored circular beds were for tea roses beginning to come out. Plenty of visitors were on hand to en-

joy the flowers on a fine spring day.

James Toms operated the establishment into the early 1890's. George Marsden took over for a few years, and George Bischoff bought it in 1897. The city acquired an acre from Bischoff in 1908. It was one of the first parcels of land to be acquired for what's now West Park. Bischoff's main greenhouse, across Chapin at 220 (where the New Hope Baptist Church now is) continued through 1955.

Thanks to Curtis Toms of Gaylord, great-nephew of James Toms, for lending us the view of the gardens. □

PAT MOORE • MAD RIVER

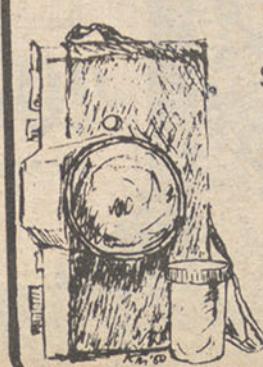


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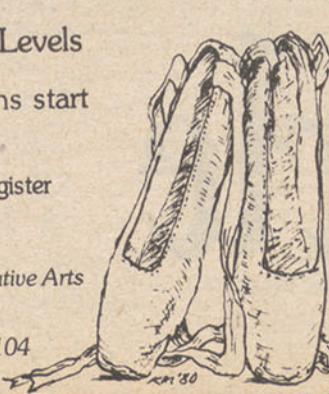
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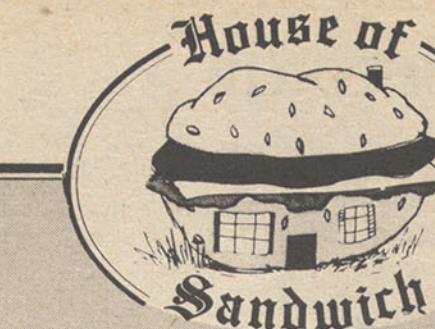
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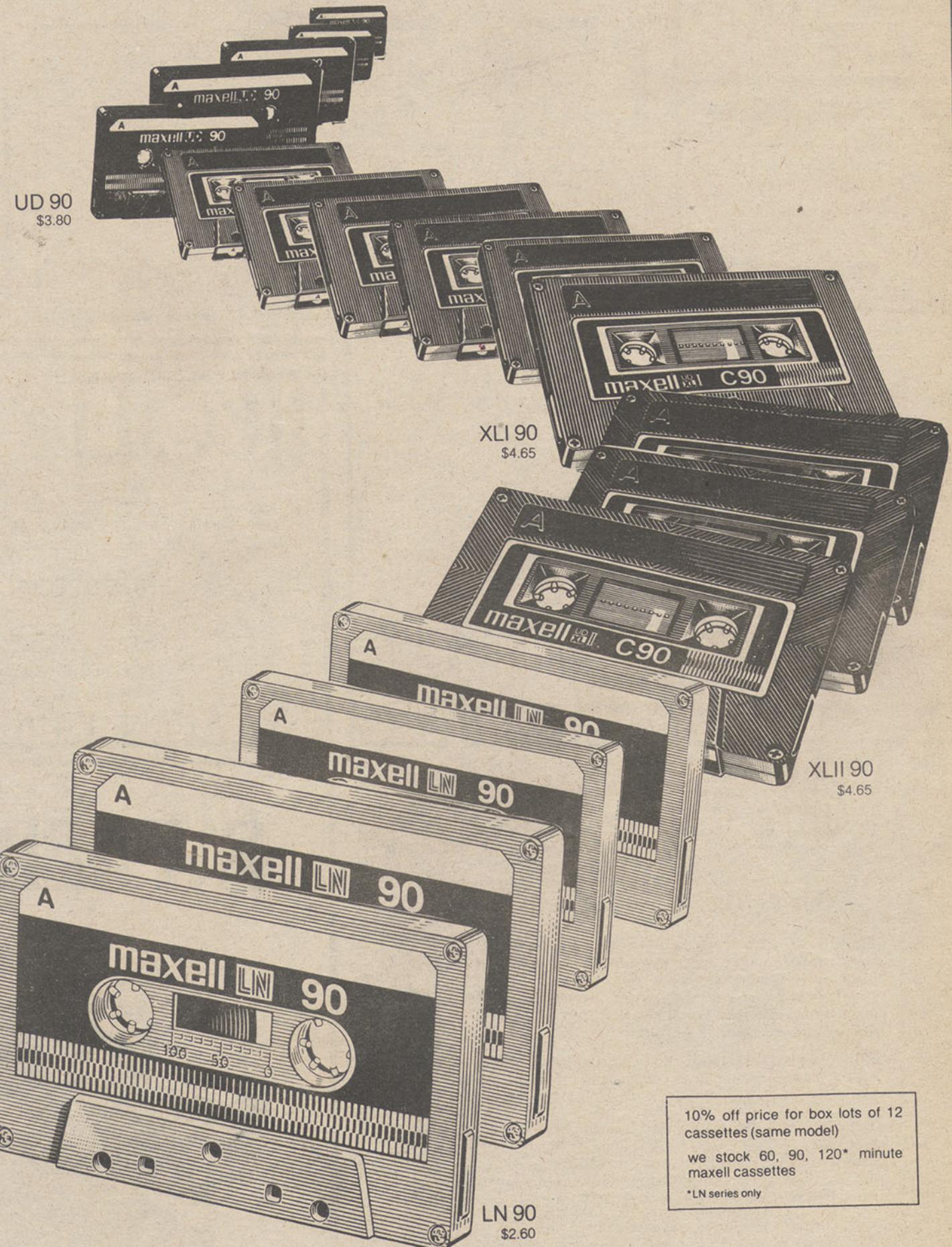
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